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Permanent Impermanence: Preserving the Garden Room at Frank Lloyd Wright's Desert Camp, Taliesin West

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Permanent Impermanence: Preserving the Garden Room at Frank Lloyd Wright's Desert Camp, Taliesin West

Abstract

Since Taliesin West is both an active architectural school and historic site, this thesis study explores the use of “progressive authenticity” in the preservation of the Garden Room at Frank Lloyd Wright’s Taliesin West. Progressive authenticity is a preservation theory that focuses on the values and cultural heritage of a site, known as the intangible heritage, as well as the physical historic fabric, the tangible heritage. Progressive authenticity argues that every layer of change, including new changes, is part of a historic site’s identity. From construction in 1939 to today, every layer of change by Wright, his wife Olgivanna Lloyd Wright, and their Fellows are important to the identity of the Garden Room. Along with the historic fabric, the essence of the Wright’s and their Fellows are important as intangible heritage. The spirit of the Wright’s is expressed through the ideology of experimentation and change, connection to nature, and a feeling of community. These have been lost over time and strategies could be created to re-incorporate them into the Garden Room’s interpretation.

Keywords

experimentation, intangible heritage, progressive authenticity, tangible heritage, community

Disciplines

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Comments

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PERMANENT IMPERMANENCE: PRESERVING THE GARDEN ROOM AT
FRANK LLOYD WRIGHT'S DESERT CAMP, TALIESIN WEST

Ashley Vail Losco

A THESIS

in

Historic Preservation

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This thesis study is part of a five-year Memorandum of Agreement (MOA) between the University of Pennsylvania and the Frank Lloyd Wright Foundation documenting and researching Frank Lloyd Wright's Taliesin in Spring Green, Wisconsin and Taliesin West in Scottsdale, Arizona. The scope of the MOA follows the recommendations in the *Taliesin West Preservation Master Plan* conducted by Harboe Architects in 2015.¹ The MOA includes Cultural Landscape Inventories, materials analysis, and individual Historic Structure Reports (HSR) on the original core buildings at Taliesin and Taliesin West. This thesis is the first abridged HSR on the Taliesin West living room known as the Garden Room. This study focuses solely on the Garden Room, but does take the larger site into consideration as the context of the Garden Room.

Thank you to the Frank Lloyd Wright Foundation for allowing me to do my thesis on the Garden Room at Taliesin West. Thank you to the Preservation Staff at Taliesin West, Emily Butler and Fred Prozzillo, for arranging our site visit trips to Taliesin West in January and March. Thank you for taking the time to give us tours of the site and provide background information of the Garden Room. Thank you to the Archives Staff, Margo Stipe, Pat Evans, Indira Berndston, and Oskar Munoz, for their help with archival research and information on Taliesin West. They were always so kind and helpful, and the information they provided contributed greatly to the project. Indira's intimate knowledge of Taliesin West and the Fellowship Program gave me

¹ Harboe Architects Pc., *Taliesin West Preservation Master Plan*, (Chicago: Harboe Architects, PC., 2015).

knowledge of areas of the history that were not found in literature. Her stories filled in missing gaps and her photos provided life to the site. Thank you to others at the Foundation and the School of Architecture for welcoming us into your home and work spaces to do our research.

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1. Introduction

Starting in 1938, Frank Lloyd Wright (1867-1959) built his desert camp, Taliesin West in Scottsdale, Arizona, as the winter home for his family and Taliesin Fellowship Program. Taliesin West is a complex of buildings constructed between 1938 and 1984 which served and still serves as space for architectural training and living. Taliesin West is recognized as one of Frank Lloyd Wright's most significant sites, having been designed and built by him, his Fellows, and his wife, Olgivanna Lloyd Wright (1898-1985). In constructing the site, Wright and his Fellows created a connection with the surrounding Arizona desert environment through experimentation with local and ephemeral materials, such as desert rocks and canvas panels. The camp is still home to several original Legacy Fellows and the School of Architecture at Taliesin.¹ The architectural school uses most of the original spaces, including the Garden Room for occasional special events. Alongside the architectural school, the Frank Lloyd Wright Foundation manages Taliesin West as a historic site with public tours running daily. The entire site is managed by the Foundation, whose mission is to preserve the work of the Wrights and their Fellows. These dualities, one active and one museological, pose challenges to creating and implementing balanced preservation strategies for Taliesin West and its individual buildings.

The Garden Room was historically the living room for the Wright family where they held special events and gathered with Fellows every Sunday. Throughout its

¹ The School Architecture at Taliesin is a private, graduate school of architecture that offers a three-year, project-based Master of Architecture (M.Arch.) degree, with a focus on organic architecture. The school is accredited by the National Architectural Accrediting Board and the Higher Learning Commission.

existence, Wright, his wife Olgivanna, and his Fellows experimented with the Garden Room to augment structural permanence in the space while remaining connected to nature. The constant change in design by the architect and his Fellows creates preservation challenges for site as a whole and for the Garden Room specifically. Traditional ways of developing a preservation philosophy for a site, such as identifying a specific period of significance and strictly adhering to the Secretary of the Interior's Standards for the Treatment of Historic Properties are not so comfortably applied to a building that changed with great frequency and required much replacement of materials over time.² Another challenge to preservation is the continuation of activity combined with the preservation of all the historic structures and objects. In the 1980s, the Foundation started a formal historic site program running both tours and a gift shop. In the 1990s, the Foundation began refurbishment/restoration of critical spaces, including the Garden Room and the Wright's Living Quarters. The Foundation recognized the necessity of a strong relationship between the historic site function and the architectural school/living function.³ Today, Taliesin West is still in a transitional period attempting balancing the two functions.

In the recent past, the Frank Lloyd Wright Foundation has hired architectural and engineering firms to conduct studies of preservation strategies at Taliesin West. Only three known studies have been conducted, each exploring separate topics, such as

² Grimmer, Anne E. and Kay D. Weeks, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstruction Historic Buildings*. Washington D.C.: U.S. Department of the Interior, National Park Service, and Technical Preservation Services, 2017.

³ Tony Puttnam, *Taliesin Preservation Procedures*, The Frank Lloyd Wright Foundation, File No. 9035, 6/28/93, 2.

maintenance of historic objects, restoration to a specific period of significance, and the effects of climate and environmental conditions on the structures.⁴ All agree that the School of Architecture at Taliesin is an essential part of the preservation and identity of Taliesin West. The educational and exploratory activity preserves the vitality of the site. The work of the School of Architecture and the work of an architectural master and his Fellow both need to be preserved; however, since only three known studies have been conducted, there is limited documentation of building chronology and preservation strategies. Two of the studies focused on the whole site, one creating a preservation master plan and the other studying the effects of climate on historic materials.⁵ Taliesin West is a large site and each building changed architecturally every winter. These two studies did not dive deeply into the history or building chronology of each structure on the site. The third study researched restoration strategies for the Wright's Living Quarters, including the Garden Room.⁶ This reported concluded that though the Garden Room was part of the Wright's Living Quarters, it changed separately from the Living Quarters and required its own study.

Building on the content of previous reports conducted at Taliesin West, as well as field research conducted on site in February and April of 2019, this thesis attempts to create a more comprehensive study of the Garden Room than has

⁴ Study One: Eifler and Associates – Architects, *Mr. and Mrs. Wright's Living Quarters at Taliesin West Scottsdale, Arizona Building Condition Assessment*, March 2001, Accessed through the Frank Lloyd Wright Foundation Archives, Scottsdale, Arizona; and Study Two: Watson and Henry Associates and Wendy Jessup and Associates Inc., *Conservation Assessment Survey Report Taliesin West*, August 01, 2018; and Study Three: Harboe Architects, Pc. *Taliesin West Preservation Master Plan*. Chicago: Harboe Architects, Pc., 2015.

⁵ Harboe Architects; and Watson and Henry Associates and Wendy Jessup and Associates Inc.

⁶ Eifler and Associates – Architects.

been done previously. From the collected data, this thesis argues for applying “progressive authenticity” to the preservation of Taliesin West’s Garden Room. Progressive authenticity is a preservation theory that focuses on the cultural heritage values of a site, known as the intangible heritage, as well as the physical historic fabric, the tangible material heritage. Progressive authenticity argues that every layer of change is part of a historic site’s identity. Every layer of change by Frank Lloyd Wright, his wife Olgivanna, and their Fellows is important to the character and structure of the Garden Room. Along with the physical historic fabric, the essential spirit of the Wrights and their Fellows is important intangible heritage. The spirit of the Wrights and their legacy is expressed through the ideology of experimentation and change, connection to nature, and a feeling of community. These Taliesin West intangible heritage values have diminished over time, and strategies could be developed to re-emphasize and re-incorporate them into the experience of the Garden Room and its interpretation.

2. Literature Review

Three groups of literature frame this thesis argument: 1) Previous Studies of the Garden Room and Taliesin West, 2) Literature on the Wrights, and 3) Preservation Theory of Progressive Authenticity. The first group of literature shaped the author's understanding of previous studies conducted on the site, their treatment recommendations, and where this author's argument lies amongst those recommendations. As stated in the introduction, this thesis focuses on the preservation of the Garden Room; however, the Garden Room must be understood within the full context of Taliesin West. The second group of literature shaped the author's understanding of the Wrights and their individual roles at Taliesin West. After establishing a preservation philosophy for the Garden Room and gaining an understanding of the Wrights, current preservation theory was examined, and the third group of sources was established to help the author support her arguments and suggestions for intervention.

2.1. Previous Studies of the Garden Room and Taliesin West

The first group of literature is made up of studies conducted by architectural or engineering firms for the Frank Lloyd Wright Foundation. Only three known studies have been conducted on the Garden Room and/or Taliesin West, with each discussing a different topic. The most recent study, *Taliesin West Preservation Master Plan* prepared by Harboe Architects in 2015, shaped this thesis argument greatly. The Frank Lloyd Wright Foundation hired Harboe Architects to create a preservation master plan for the entire site to help guide their future preservation efforts. The study offers a good base history of the site and the chronology of all the structures. The firm's research

served as a springboard for sources, available archives, and historic photographs.

Harboe's *Preservation Master Plan*, however, does not dive deeply into the full building chronology of every structure at Taliesin West. Harboe acknowledges this limitation and recommends more thorough investigation of each individual room. The *Preservation Master Plan* also identified 1939 to 1959 as Taliesin West's period of significance, because these are the years Frank Lloyd Wright lived at and had a direct effect on the site. Harboe Architects states that all changes after Wright, even those with their own historical significance, deviate from his intentions.⁷ The layers of change added after Wright's death, however, do contribute to the history of the site as a whole. These layers of intangible history, along with maintained use by the School of Architecture at Taliesin, are important characteristics of the complete story of Taliesin West. The *Preservation Master Plan* does acknowledge the importance of maintaining the site as a school and museum, but it does not offer recommendations on how to preserve those uses and characteristics. Harboe focuses primarily on the tangible, rather than both the tangible and intangible heritage of Frank Lloyd Wright and his Fellows. The two other studies, *Living Quarters Building Condition Assessment* produced by Eifler and Associates in 2001 and the *Conservation Assessment Survey Report Taliesin West* by Watson and Henry Associates and Wendy Jessup and Associates, Inc, are in line with the author's argument that the character of change, the layers of history, and maintained use are important to the preservation of the site.⁸ Since the Eifler report

⁷ Harboe, 112.

⁸ Eifler and Associates – Architects, *Mr. and Mrs. Wright's Living Quarters at Taliesin West Scottsdale, Arizona Building Condition Assessment*, March 2001, Accessed through the Frank Lloyd Wright Foundation Archives, Scottsdale, Arizona, and Watson and Henry Associates and Wendy Jessup and Associates Inc., *Conservation Assessment Survey Report Taliesin*

focused solely on the Living Quarters of Taliesin West, the documentation and research for this part of the site were more in-depth than those of the Harboe report. This report included the Garden Room within the scope of the Living Quarters; however, the Garden Room is unique enough in its evolution that it should have been documented and interpreted separately.⁹

The *Conservation Assessment Survey Report* by Watson and Henry Associates and Jessup and Associates Inc. surveyed the maintenance of and the effects of climate change on historic objects and structures. These issues are important when exploring preservation interventions; however, this study was not utilized as much as the others to draw conclusions for this thesis.

2.2. Literature on the Wrights

The literature on the Wrights consist of multiple writings by Frank Lloyd Wright, Olgivanna Lloyd Wright, autobiographies from the Wright's fellows, architectural drawings, and magazine articles with interviews from Frank Lloyd Wright. *The Frank Lloyd Wright Collected Writings* by Bruce Pfeiffer, *Frank Lloyd Wright, An Autobiography*, and separate writings from Wright at the Avery Architectural Archives at Columbia University convey Wright's own opinions and thoughts on Taliesin West and his architectural theories. Wright wrote concurrent with his design projects, so his writings offer true representations of his design thinking as it evolved. *Working with Mr. Wright* by one of the Wright's Fellows, Curtis Besinger, is an account of the construction and alteration of Taliesin West and is useful for imagining early life at the camp.

West, August 01, 2018.

⁹ The Garden Room and the Dining Nook began as one space, and as a result, it is important to consider their influence on each other and ways they changed together and separately.

Besinger fills gaps that are missing from the Wright's own writings, such as the materials used to construct the site and the changes made every winter until 1959.

Within this group of literature, works on and by Olgivanna Lloyd Wright clarified her role and mark on Taliesin West. Several Wright Scholars believe Olgivanna's contributions to the site deter from Frank Lloyd Wright's "original intentions" for Taliesin West. However, sources such as *The Life of Olgivanna Lloyd Wright: From Crna Gora to Taliesin, Black Mountain to Shining Brow* by Bruce Brooks Pfeiffer and *Reflections from the Shining Brow* by Kamal Amin show Olgivanna's importance to the history of Taliesin West.

2.3. Preservation Theory of Progressive Authenticity

The second group of literature, Preservation Theory of Progressive Authenticity, is sources that argue for the use of progressive authenticity in preservation. Rather than focusing on a set period of significance, the idea of progressive authenticity argues that every layer of change is important to the identity of a historic site. The theory of progressive authenticity will be described more in-depth further into the paper. The main sources used to argue for progressive authenticity are the *Nara Document on Authenticity*, two written works by the conservationist Pamela Jerome, and the article, "Putting Intangible Heritage in its Place(s): Proposals for Policy and Practice" by Ned Kaufman. This paper uses these sources to argue for the use of progressive authenticity in the treatment of the Garden Room at Taliesin West. This paper combines the ideas of Jerome and Kaufman: progressive authenticity is about the tangible historic fabric, the intangible cultural heritage, and the layers of past and future change.

3. Brief Historical Context

3.1. Formation of the Taliesin Fellowship Program

Between 1928 and 1932, Frank Lloyd Wright formed the Taliesin Fellowship Program to teach students architectural, design, and hands-on building skills. After World War I, the combination of low housing productions and changing architectural tastes for modernist styles resulted in judgement of Wright's Prairie Houses as old-fashioned and out of style. Combined with Wright's turbulent personal life including divorces, Wright's firm had few clients and projects.¹⁰ Rather than leaving his own direct mark on the architectural fabric, he could create a legacy by educating the next generation of architects.¹¹ Therefore, beginning in 1928, Wright took on a few Fellows informally before the program received full recognition in 1932.¹² The Taliesin Fellowship Program offered an apprenticeship with Frank Lloyd Wright. Students paid a small fee to join, which included living and working with Wright at his home, Taliesin, in Spring Green, Wisconsin and eventually Taliesin West.

3.2. Inspiration for Taliesin West

Between 1928 and 1929, Wright and his Fellows consulted on the design and construction of the Biltmore Hotel in southern Phoenix, Arizona. Wright was also designing San-Marcos-in-the-Desert in Chandler, Arizona, a hotel for Dr. Alexander Chandler, which was never built due to the Stock Market Crash in 1929. While living in Arizona, Wright and his team lived in a camp called Ocatilla, constructed of canvas

¹⁰ Pfeiffer, Bruce Brooks, *Frank Lloyd Wright Collected Writings Volume 3 1931-1939*, (New York: Rizzoli International Publications Inc. and the Frank Lloyd Wright Foundation, 1993), 157.

¹¹ Pfeiffer, 157.

¹² The Taliesin Fellowship Program was not an accredited architectural program.

and redwood.¹³ Living outdoors under white canvas sheets offered a visceral connection between the camp and the desert, which, with encouragement from Mrs. Wright, inspired Frank Lloyd Wright to build a permanent winter camp, Taliesin West. Wright viewed “living in the desert [as] the spiritual cathartic a great many people need. I am one of them. Fed up with Midwest pastoral domesticity...”¹⁴ Wright desired a new creative environment outside of Wisconsin to experiment with his ideas. In 1934, Wright began a three-year search of the Phoenix area to locate the property. A stint of pneumonia in 1936 accelerated the search for the property so the aging Wright could escape the harsh Wisconsin winters.

3.3. Construction of Taliesin West in Scottsdale, AZ

In 1937, Wright purchased 800 acres of land northeast of Scottsdale, AZ and southwest of the McDowell Mountains. The isolated land was close to Phoenix and Scottsdale for weekly supply trips. In one of his writings, Wright claimed,

“Finally I learned of a site twenty-six miles from Phoenix, across the desert of the vast Paradise Valley. On up to a great mesa in the mountains. On the mesa just below McDowell Peak we stopped, turned, and looked around. The top of the world!”¹⁵

Wright sent a telegram to Eugene Masselink, one of his head apprentices and secretary, in 1937 claiming he found land, to come immediately, and to bring what was necessary: shovels, rakes, concrete, violas, cellos, and anything else not in use.¹⁶ Taliesin West

¹³ Ocatilla is a mispronunciation of the native Arizona plant, Ocotillo. Every source on Frank Lloyd Wright pronounces the word differently.

¹⁴ Frank Lloyd Wright, *Living in the Desert Part Two*, The Avery Architectural Library, Columbia University, 1.

¹⁵ Neil Levine, *The Architecture of Frank Lloyd Wright*, (Princeton: Princeton University Press, 1996), 259.

¹⁶ Western Union Telegram from Frank Lloyd Wright to Eugene Masselink, December 30th,

was initially built as a desert camp, an inherently temporary shelter, for Wright and his Fellowship during the winters. Wright created Taliesin West to experiment with canvas and materials from the surrounding environment at a larger scale than Ocatilla. Wright saw canvas as the material that would allow the greatest connection between the building's occupants and the surrounding environment.¹⁷ Besinger describes Taliesin West as “an experiment using a textile as a major architectural element” and claims Wright described the camp as a “rough charcoal sketch for a building,” which to Besinger meant Taliesin West was not a permanent design. Instead, it was a sketch, or ever-evolving idea, that could change, which it did every winter thereafter.¹⁸ During the first two winters at Taliesin West, 1937-1938 and 1938-1939, the Fellows and the Wright family lived in tents without electricity or running water. Between 1937-1938, the apprentices cleared the land and roads. The following winter of 1938-1939, construction began on Wright's office, referred to as “the Office;” the Drafting Studio where the Fellows worked; the Kitchen; rooms for the head apprentices Eugene “Gene” Masselink and William Wesley “Wes” Peters; the Wright's temporary living quarters called the Sun Trap; the Loggia, an outdoor gathering space; and the small theater known as the Kiva.¹⁹ By 1939-1940, construction of the Wright's main living quarters including the Garden Room was complete, along with the Bell Tower near the Kitchen to announce meals, and the Dining Room. (Figure 1)

1937, Frank Lloyd Wright Foundation.

¹⁷ Frank Lloyd Wright, *Frank Lloyd Wright An Autobiography*, (New York: Duell, Sloan and Pearce, 1943), 311.

¹⁸ Besinger, 48. Olgivanna Lloyd Wright also claims Wright called Taliesin West “a rough charcoal sketch” in her book *Frank Lloyd Wright: His Life, His Work, His Words*, page 9.

¹⁹ Curtis Besinger, *Working with Mr. Wright: What It Was Like*, (Cambridge: Cambridge University Press, 1995), 44.

After the initial construction, Wright continued to experiment at Taliesin West every winter until his death in 1959. Wright re-worked the Garden Room to make it more permanent for the Fellows and his family. In 1946, Wright experimented with the addition of glass and continued to add more glass until 1959. The Fellows experimented with new canvas designs to prevent leaks and even exchanged the canvas roof panels for wood boards for several years. Besinger claimed, "... there was no guarantee that Mr. Wright would not make changes... Mr. Wright was there directing the work and asked me not to set the finish nails that I had driven to hold the cheeks saying, 'We may want to change it.'"²⁰ Wright removed features that were added the winter before and sometimes days before. Wright not only re-designed the camp each winter to experiment with materials, designs, and his own ideals but also to educate the Fellows. Wright's Fellows initially built Taliesin West to learn basic construction skills, and each new group of Fellows, which always included seasoned Fellows as well, altered the camp every winter to continue learning new skills. The Fellows served as a cheap labor force that could initially and economically build an impermanent camp when the Wright's had little money, and then alter and perfect the structures over time. Frank Lloyd Wright also changed the entire camp every winter with additions of new buildings and alterations to the first structures. The Fellows built the Apprentice Court and the Guest Deck between 1940-1941.²¹ The Apprentice Court contained extra living spaces for Fellows, particularly those with families, while the Guest Deck was a group of small rooms above the Loggia and Kitchen for guests. In 1946-1947, Wright added

²⁰ Besinger, 63.

²¹ Harboe, 79-83.

the water tower behind his living quarters, which originally supplied the camp.²² To create spaces for entertainment and movies, Wright constructed the Cabaret Theater between 1949 and 1950 and the Pavilion between 1953 and 1954.²³ After Wright's death in 1959, his wife, Olgivanna Lloyd Wright, led changes and additions of her own. In 1961, Olgivanna built the Atrium and East Wing to the back of the Sun Trap, which served as a social gathering space and dormitories, respectively. Between 1969 and 1977, Olgivanna added new rooms and guest apartments to the east of the Wright's Living Quarters which are now administrative offices. The Reading Room was built in 1980 originally as a student lounge. Even after Olgivanna's death in 1985, the Frank Lloyd Wright Foundation continued to build and alter several other structures.

The Wright family and the Fellowship caravanned to Scottsdale, AZ for five months during the winter, then returned to Spring Green, Wisconsin in the spring. While living between Taliesin East and Taliesin West, Wright and his Fellows completed some of his most prominent projects. The list includes the Lloyd Lewis House (1939), Florida Southern College (1940 to 1945), the Solomon R. Guggenheim Museum (1943 and 1956), and the S.C. Johnson and Son Co. Research Tower (1944). The Fellowship also designed the Usonian housing developments, the concept for Broad Acre City (1935), and several other prominent buildings. Even after Wright's death in 1959, Olgivanna Lloyd Wright and William Wesley Peters, Wright's head apprentice and son-in-law, continued the Fellowship Program and formed Taliesin Associated Architects to continue Wright's vision and work. Their

²² Harboe, 73.

²³ Harboe, 74.

projects followed and honored the tradition of Wright's designs in materials, concepts, and plans, such as the Rocky Mountain National Park Headquarters in 1967.²⁴ Similar to Taliesin West, the architect, E. Thomas Casey, built the Headquarters with local materials to blend into the Rocky Mountain environment.²⁵ Taliesin Associated Architects also built Wright's unbuilt projects, such as the Corbin Educational Center for Wichita State University and the Gammage Auditorium at the Arizona State University, both of which Wright started in 1958 and never saw completed.²⁶ TAA continued their work until they disbanded in 2003. Before Wright died, he formed the Frank Lloyd Wright Foundation which preserves, interprets, and protects his architectural legacy.

²⁴ John Rattenbury, *A Living Architecture, Frank Lloyd Wright and Taliesin Architects*, (Rohnert Park, CA: Pomegranate Communications, Inc., 2000), 163-165.

²⁵ Rattenbury, 163-165.

²⁶ Rattenbury, 87-89.

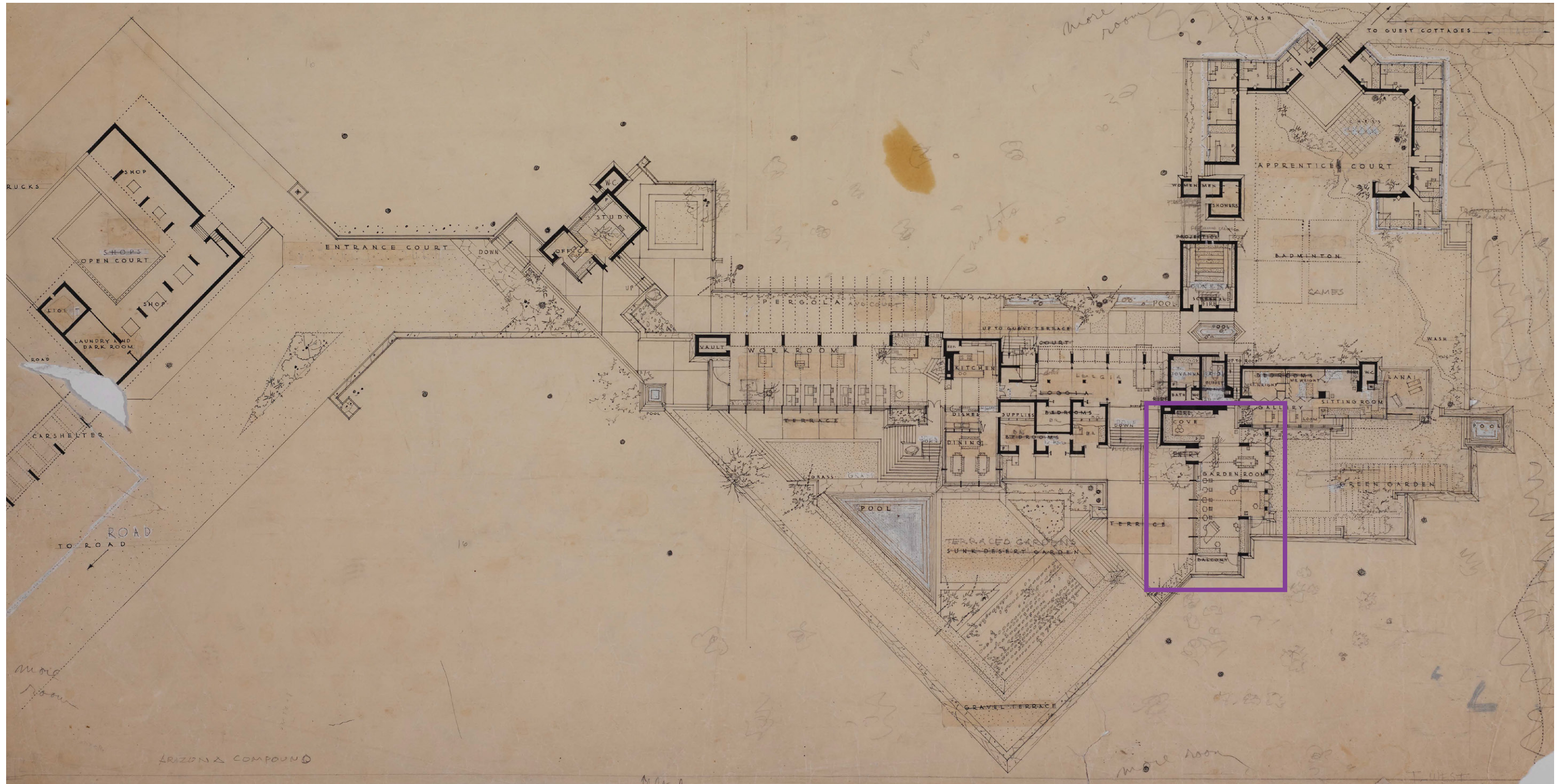


Figure 1: 1939 Site Plan for Taliesin West. The Garden Room is noted in the purple box. This plan and projected furnishings may have inspired the creation of new Frank Lloyd Wright designed hassocks and hexagonal tables for the Garden Room in the early 1990s. (Source: The Frank Lloyd Wright Foundation, Drawing No. 3803.135)

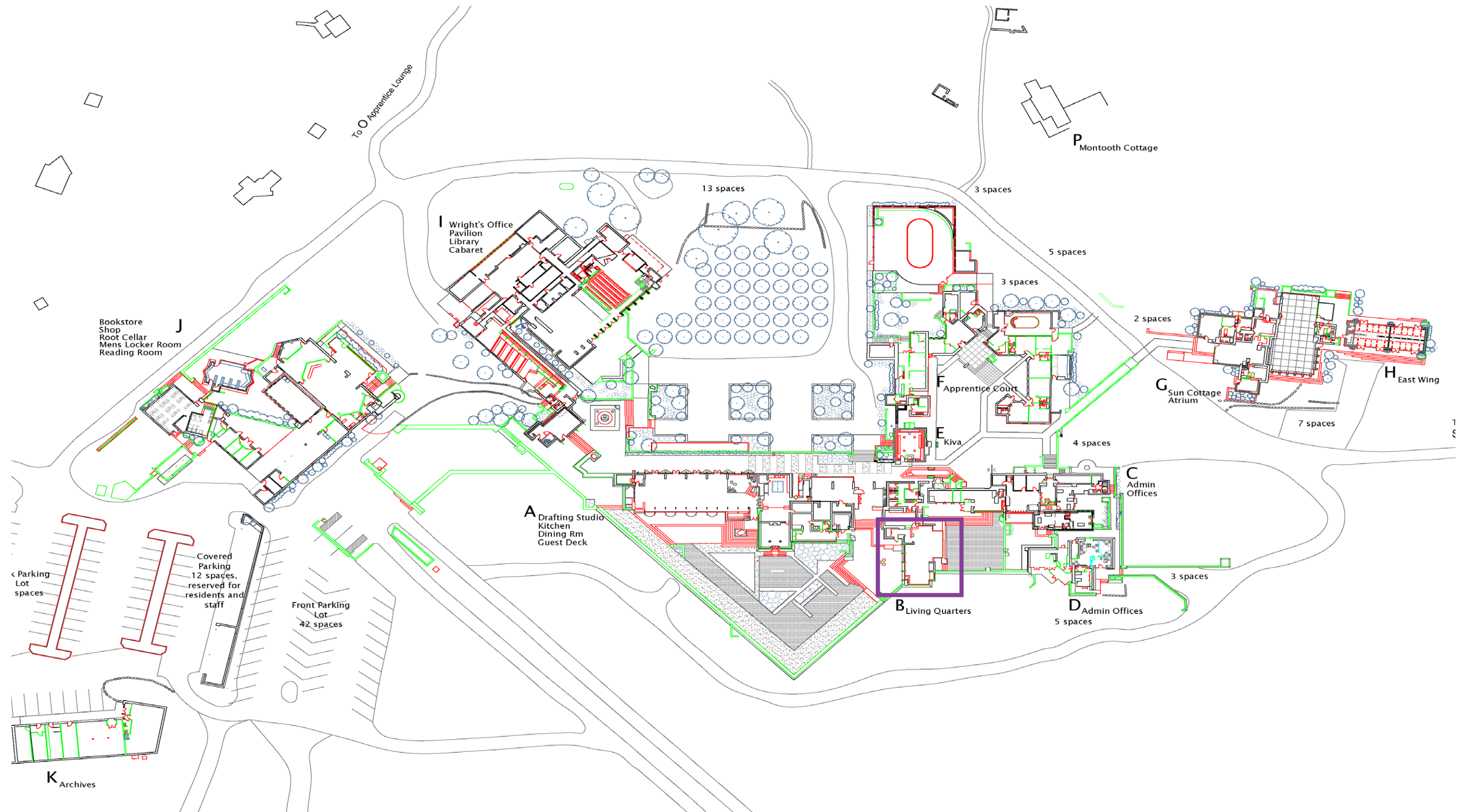
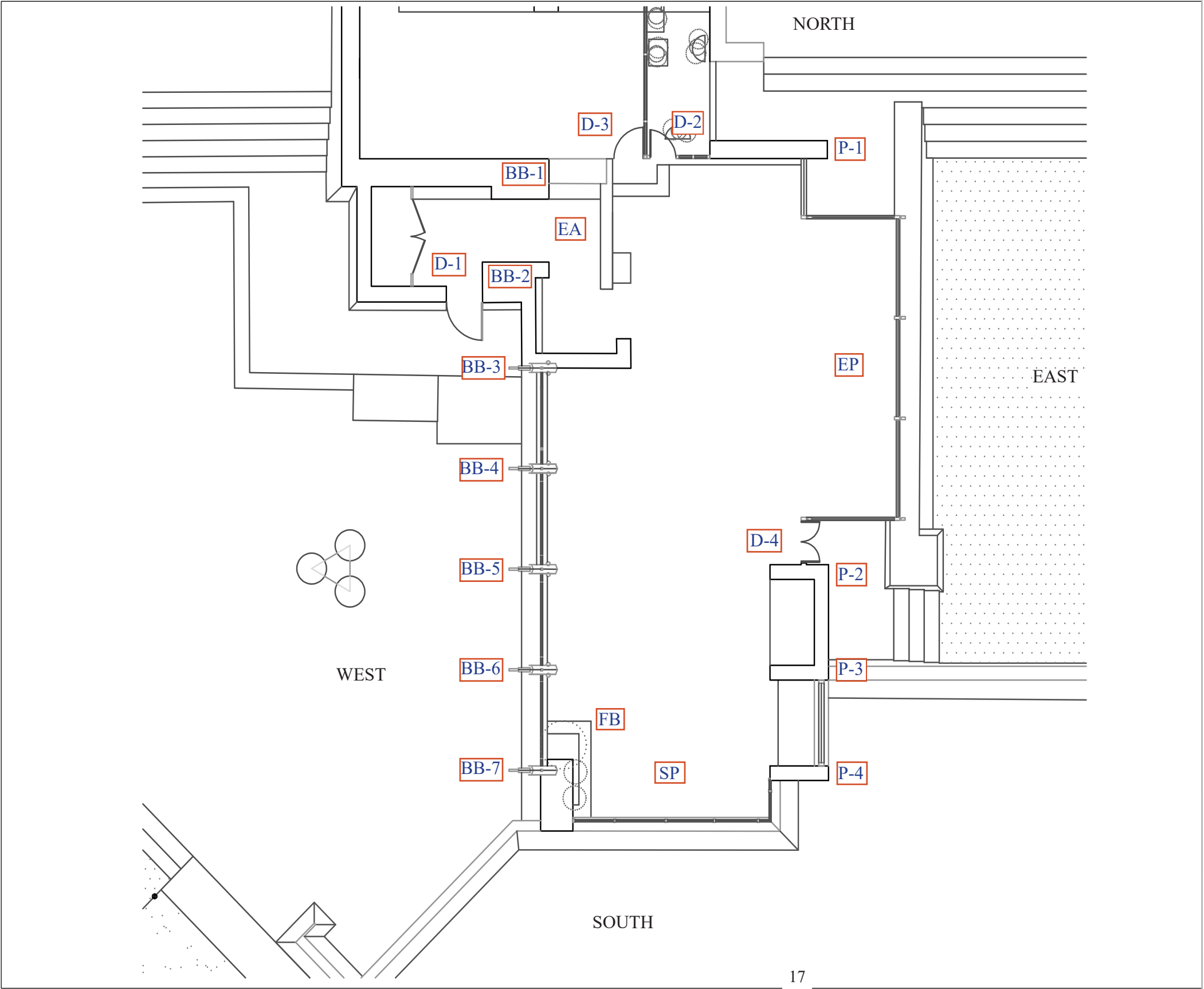


Figure 2: Current site plan for Taliesin West, excluding some auxillary buildings. The Garden Room is denoted in the purple box. (Source: The Frank Lloyd Wright Foundation and the University of Texas, San Antonio)



Current Plan of Garden Room

Legend

BB - “Built-Up Beam”

D - Door

EA - Entrance Alcove

EP - East Porch

FB - Flowerbox

P - Pier

SP - South Porch

Figure 3: Current Site Plan for the Garden Room, including labels of structural elements (Source: The Frank Lloyd Wright Foundation and the University of Texas, San Antonio)

4. Garden Room Architectural Description

4.1. Site Description

The Garden Room was the living room for the Wright family's Living Quarters and the location of all Fellowship events. Today, Taliesin West is home to the Taliesin Architectural School, and the Frank Lloyd Wright Foundation conducts public tours of the core historic buildings. The Garden Room is a key stop on the tours continuing its function as a space to gather and is still used to host special events. (Figure 4)

Taliesin West sits on 500 acres of desert land northeast of Scottsdale, AZ and southwest of McDowell Mountain. The core building in the middle of the site contains, from west to east, the Drafting Studio, Kitchen, Board Room, Dining Room, and Living Quarters which includes the Garden Room and adjacent family Dining Alcove, a space once fluid with the Garden Room. The Garden Room sits on the southeast side of the property and is partially attached to the south side of the main Living Quarters. (Figures 2 and 3)

Each building was built at different times with the Garden Room constructed in 1940. The room is rectangular in plan with two porches, one on the east elevation and one on the south elevation. The structure is one story, low to the ground on the west elevation, and built mostly of desert masonry walls, wood "built-up beams," glass, and canvas and acrylic panels. The Garden Room (roughly 23' x 52') is an open plan consisting of six equally sized bays divided by large wooden "built-up beams" overhead.²⁷

²⁷ "Built-up beam" is a term used by the Frank Lloyd Wright Foundation to describe the Garden Room's roofing structure. They are not necessarily beams, nor trusses, so the term "built-up" beam is used to stay consistent with the Foundation's terminology.

4.2. Exterior

4.2.1. Desert Masonry and Glass Walls

Most of the walls are of solid desert masonry, including the west, south, and part of the east elevations. The desert masonry walls are constructed with large stones collected from the surrounding landscape held together by a mixture of Portland cement and desert sand. Touring visitors' initially encounter the west elevation of the Garden Room, which faces the main structures of Taliesin West. The west elevation is composed of a battered desert masonry wall approximately 4 feet 7 inches in height, as well as an entrance foyer, the Entrance Alcove, that serves as the only access into the space from outside of Wright's personal living quarters (described in more detail below). (Figure 5) This wall intersects a vertical desert masonry wall on the south elevation, which extends below grade. (Figure 6) The east elevation faces the Wright's Living Quarters' private garden.

There are four masonry piers on the east side of the structure: Pier 1 in the far northeast end corner, Pier 2 connected to the north end of the fireplace, Pier 3 connected to the south end of the fireplace, and Pier 4 in the far southeast end corner (Refer to Figure 3 on page 15). The original configuration of the room contained four equally spaced piers resulting in three primary bays. Between each pier, two "built-up beams" divided each of these bays into two equal parts resulting in a total of six equally sized divisions which spanned the total room from north to south. The current configuration, however, contains only three of the original four piers; one of them was removed during the early 1940s. In addition to the remaining three original piers, a single newer pier was added to allow for the incorporation of a fireplace (the south

pier of the fireplace). Incised horizontal bands molded into the piers and desert masonry fireplace emphasize a certain horizontality of feeling in the room, despite the rising ceiling on the east side. (Figure 7).

Pier 1 connects to a curtain wall on the north elevation with large glass panels edged with steel framing and rises from floor level to the underside of “Built-up” Beam 1 above. The steel frame is clad in Douglas fir and is finished in Taliesin Red paint.²⁸ (Figure 8) The middle glazing pane of the north wall has a built-in steel shelf for a ceramic pot Wright collected while living in Arizona. The pot is so large that the glazing pane behind the shelf and the pot has a circular opening for a section of the pottery to protrude outside the room. (Figure 9) There is a similar feature in the Dining Alcove.

4.2.2. Structural Elements of the Roof

The dominant structural feature of the Garden Room is its roof system which slopes upward to the east mimicking the rise of the mountain to the east of Taliesin West. (Refer to Figure 5) This roofing system is unique in its design and is a repeated motif in other locations around the complex. The primary structural elements of the roof system consist of seven independent L-shaped “built-up” wood beams. The beams, which are equally spaced, span the shorter width of the structure, from east to west, being supported on the west by the low battered wall and on the east by a primary horizontal beam which is itself carried by the masonry piers. For each of these “built-up” beams, the longer leg of the “L” is a flitch plate beam. Flitch plate beams, which

²⁸ The Foundation has names for the three different red paints at Taliesin West. Taliesin Red is the darker brownish red on all structural members.

are composed of a steel plate sandwiched between framing lumber, are considered composite members which combine the strength of steel with the versatility of wood.²⁹ Each side of the flitch beams of this roof are covered with two pieces of Douglas fir lumber creating a unique profile that gives them their distinctive appearance. The shorter leg of the “L” consists of a smaller Douglas fir-clad vertical flitch plate beam, which runs downward to connect with either the horizontal load bearing beam or the masonry piers directly (Figure 10).

Halfway down the west battered wall, this vertical wood member is connected to the wall by a third steel flitch plate beam within wood boards that has steel tabs embedded into the west battered wall, while the wood sits flush on top of the wall. In addition to the steel within the beams, there are also steel gutters connected to the bottoms of each of the flitch beams. These steel gutters run along the length of the underside of the beams draining to the outside along the western wall. From the west elevation, the longer leg of the “L” rises diagonally at a 13.8-degree angle to the east. Above the east elevation, the longer leg flitch plate beam has another small vertical flitch plate beam that connect either to the masonry piers or the horizontal steel beam that spans the east elevation. (Figure 11) Similar to the west elevation, the small vertical steel flitch plate beams have steel tabs that embed into the top of the masonry piers. “Built-up” beams 1, 5, 6, and 7 connect to the masonry piers. Therefore, the wood sits on top of the piers while the steel flitch plate embeds into the top of the pier. The other three “built-up beams”, 2, 3, and 4, attach to the horizontal steel beam that

²⁹ Jim DeStefano, P.E., “Flitch Plate Beams Design Guide”, *Structure Magazine*, June 2007, Accessed 5/1/19, <https://www.structuremag.org/wp-content/uploads/2014/09/D-From-Exp-Flitch-Plates-DeStefano-pac-5-10-071.pdf>

spans the east elevation, which also supports the wood awning roof of the east porch. Sandwiched between the bottom of each beam against the masonry of the western wall are pressed board quadrilateral panels finished in bright blue paint, which offer a visual accent at the joins of beams and wall.³⁰ (Figure 12) These pressed board panels are framed into place by the beams at the top, steel gutters on the sides, and function purely as decoration.

Between the large “built-up” beams, the roofing consists of two principle materials. Wright’s original concept called for canvas panels, formed of canvas stretched over square wood frames, like a painter’s canvas. Today the roof still consists of canvas which is visible from the interior of the space. (Figure 13) On the exterior, between the “built-up” beams, a 1990s modification provides better protection for the canvas, which deteriorated quickly and was not sufficiently weather-proof. Thin white acrylic panels are installed between the “built-up” beams on the exterior. Steel angle brackets attached directly to the wooden “built-up” beams support the acrylic panels and contain flashing, which lays over the edges the panels. (Figure 14) Directly beneath the acrylic panels are the white canvas panels which are mounted on wood frames and connected to the beams by wood battens and steel purlins, all finished in Taliesin Red paint. The acrylic and canvas panels are stacked and staggered sloping up with the beams to the east at a fourteen-degree angle. (See Figure 14)

4.2.3. Additions and Appendages

4.2.3.1 Entrance Alcove

³⁰ Underneath the peeling paint of one of the pressed boards is the Mandarin Red paint. This paint is used for decorative features at Taliesin West.

The Garden Room includes several additions and appendages to the main structure. The Entrance Alcove, which currently extends perpendicularly from the west elevation at the northwest corner of the Garden Room, was added about 1946. This alcove is a poured concrete trapezoidal structure only seven feet tall and comprised of two intersecting desert masonry walls, one connected to the west elevation of the Garden Room and the other connected to the south elevation of the Living Quarters (Figure 15). The exterior of the wall attached to the west elevation contains the entry door, designed with horizontally stacked graduated rectangular wood planks finished in Taliesin Red paint. The door lacks a knob, however, on the inside of the door, there is a surface-mounted metal slide bolt to latch it. The exterior of the doorway wall displays an embedded Chinese ceramic theater decoration which is one of a number found around the complex. (Figure 16)

4.2.3.2 Porches

Two enclosed porches are integrated with and contiguous to the Garden Room at the east and south elevations. There are no interior walls or barriers between the porches and the room. The East Porch is rectangular in form and protrudes parallel from the rectangular plan of the Garden Room into the garden shared with the Wrights' Living Quarters. This Porch, which was built in 1940 and reconfigured several times throughout its life, is constructed on a concrete slab retained by a desert masonry pony wall along the exterior edge between the porch and the garden (For an in- depth description of every modification, refer to Section 5 Building Chronology). The roof of this porch consists of a wood awning that slopes down toward the garden at a twelve-degree angle. (Figure 17) The inner edge of this roof is connected to the

main structure of the Garden Room at the interior steel beam which runs from Pier 1 to Pier 2. The porch is enclosed on three sides by wood framed transparent glass panels, with the exterior edge of the awning supported by the wood frame square posts, three and a quarter inches wide, anchored to the masonry pony wall. Along the edges of the awning are two-inch decorative wood dentils, spaced four and a quarter inches apart.

The South Porch, which was also added in 1940 and altered several times, is rectangular in plan and extends from the south end of the Garden Room. The South Porch also sits on a concrete slab and is enclosed with desert masonry walls matching the height of the battered walls of both the west and east elevations. (Figure 18) The rectangular roof, described as a dog-ear roof extension, is constructed of Douglas fir and finished in Taliesin Red paint along the edges framing a white and gold checked pattern at the top.³¹ The roof has a compound slope attached to and following the east/west pitch of the end “built-up” beam of the Garden Room, but also sloping in a north/south direction downward at a seventy-one degree angle. The outer edge of the roof is supported by steel posts clad in wood which are then anchored to the masonry wall. Between each of the posts are single panes of glass that attach to both the posts and masonry wall with an elastomeric sealant. Underneath the southeast corner of the porch roof is a decorative wood ledge that angles out from the roof creating a second layer mimicking the south porch roof. (Figure 19) Like the East Porch, the south porch has dentils along the edge.

4.2.4. Windows

³¹ Both the Frank Lloyd Wright Foundation and Gunny Harboe use this term to describe the roof.

The Garden Room contains a variety of windows types, none of which were included in the original design when the space was first constructed in 1939. Windows were added over time and significantly changed the way the space functioned. Originally, the Garden Room was more like a covered porch. Adding the windows significantly altered the space, closing out the elements. Long, narrow hopper-style windows rest on top of the western battered wall in the gaps between the ends of the “built-up” beams. (Figure 20) These windows, which are known to have been installed after 1959, were not long enough to fully span the distance between the beams, so transparent acrylic panels were added to both ends of the windows to fill the gaps. It is unknown to the researcher why the hopper windows are shorter, although it is likely that these windows represent a readily available standard size. On the east elevation, above the masonry piers and load bearing beam, is a clerestory between the end of the “built-up” beams and the porch awning roof. (Figure 21) Canvas panels covered the openings of the clerestory until about 1946 when the glass was added. There is one window between each beam, and each window has two panes of glass separated by a wood muntin. The clerestory runs from Pier 1 in the far northeast corner to Pier 2. The windows are covered on the exterior by white canvas panels to mimic Wright’s original canvas panel covers. There is also a triangular-shaped clerestory above the north curtain wall, constructed of several panes of glass that follow the roof slope down to the west. (Refer to Figure 8)

The stone-paved passage just inside the room from the Entrance Alcove, is lit by a skylight, which consists of four wood frames, one pane of glass in each, laid next to each other lengthwise. (Figure 22) Below the skylight is a decorative metal and

wood substructure of triangles and diamonds, which in turn create decorative shadows. The windows in the South and East Porches were described in sub-section “4.2.3. Additions and Appendages.”

4.2.5. Chimney

The Garden Room has one chimney toward the south end of the east elevation added between 1951 and 1952. The chimney is rectangular in form, roughly twelve feet tall, nine feet wide, and four feet ten inches deep. Evidence in the concrete reveals that it was added later and is discussed more in Section 5 “Building Chronology.” The addition of the fireplace was part of the understood long-term evolution of the garden room from raw covered outdoor space to a more permanent, livable interior. The chimney is built between masonry Piers 2 and 3 (Pier 2 was original, and Pier 3 was an addition when the fireplace was built). The chimney sits at the edge of the Garden Room with the lower portion functioning as a section of the east exterior masonry wall. The chimney projects up between and above the beam roof system. Two of the “built-up beams”, 5 and 6, connect to the two piers of the fireplace, Piers 2 and 3, by steel tabs attached to steel flitch plate beams of the “built-up beams.” (Figure 23)

4.3. Interior

The Garden Room has an open floor plan, with the cave-like, separate entrance alcove subdivided from the room by pony walls to the east of the entrance alcove (Figure 24). Guests walk through the low, dark entrance on the west elevation. The stone-paved half-passage forces entry to the right, and guests enter the Garden Room but are funneled by the low masonry pony walls, which create a small foyer and passage. These walls are constructed of the same masonry as the exterior walls and

display the same horizontal banding as the masonry piers and fireplace, as discussed in Section “4.2.1. Desert Masonry and Glass Walls.” From within the entrance foyer, guests can see over the wall immediately to the east but not over the wall to the south. Guests must pass these two pony walls, to experience the full room.

4.3.1. Flooring

The Entrance Alcove and the main Garden Room have two different types of floors. The Entrance Alcove floor is an unfinished desert masonry, similar to the masonry walls, but with larger, flatter stones. Within the Garden Room, the floor is the smooth, exposed concrete foundation finished in Taliesin Red paint. Three long, narrow HVAC vents laid into a new concrete floor in the 1990s span the width of the room from west to east. (Figure 25) Covering the concrete floors between the vents are large sections of off-white carpeting. The carpets do not span the whole width and length of the room, terminating just in front of the west wall and the north wall.

4.3.2. Ceiling

There are multiple types of ceiling materials within the full Garden Room. The ceiling in the Entrance Alcove is low and flat, constructed of exposed desert masonry and has a small lozenge-shaped skylight covered with fiberglass. (Figure 26) The ceiling of the main Garden Room is primarily exposed canvas paneling which sits between the “built-up” beam roof system discussed earlier. Since the “built-up” beams rise east at a fourteen-degree angle, the east side of the interior has a “vaulted” ceiling that is higher than the west side of the interior. (Figure 27) A small section of this ceiling is notably different than the exterior description. Near the highest points of

each of the “built-up” beams, on the east side of the room running the full length from north to south, runs a section composed of rectangular steel plates rather than canvas panels. They are recessed up from the bottom of the beams and sit higher up than the canvas panels. (Figure 28) The steel plates are recessed to allow for the addition of triangular shaped lights on either side of each “built-up” beam. The lights have thin steel framing with a plastic cover. On top of the cover is angled linear steel detailing. (Refer to Figure 28) Lastly, there are two separate sections of ceiling in the east porch. Located just below the horizontal steel support beam, the portion of the awning closest to the “built-up” beams, consists of fiberglass panels framed in wood. Sloping away from the “built-up” beams, and covering most of the porch, the second section is wood finished in red and white paint.

4.3.3. Door Openings

There are four door openings in the Garden Room. Two of the openings are in the north wall, one of which accesses the Dining Alcove and the other which accesses the exterior garden walkway. Each opening has one leaf made of transparent glass that are left hand swing and open into the room. Each has a vertical, cylindrical door handle that runs from the top of the door to the bottom which is finished in Taliesin Red paint. To lock the doors, each has a metal surface slide bolt at the top. (Refer to Figure 8) The third door opening is located between the east porch and Pier 2 and contains wood double doors which open out into the garden area, one right hand swing and the other left-hand swing. The right side and top of the opening are framed by the east porch steel and glass enclosure, while the left side of the opening has a wood frame that is connected directly to Pier 2. Door opening 3 has a metal bolt on one of the doors

and no door handles. (Figure 29)

4.3.4. Built-Ins

The Garden Room features built-in furnishings throughout the room. Along the west and south walls, benches were built against the exposed masonry walls. They consist of one long wood seat and back rests with a run of long rectangular orange cushions on the seats and individual square pillows that are mounted to metal strips screwed into the long back. (Figure 30) In the southwest corner between the west and south benches is a large planter/flower box. The flowerbox is constructed of desert masonry, the same height as the west and south masonry walls. The box has a shallow rectangular recess for plants and two circular openings for can-shaped up-lighting, one on each side of the box. (Figure 31) Lastly, along the east side of the room, south of the fireplace is a nook between the Piers 3 and 4. Low built-in wood cabinets with a counter on top used to display objects fills the nook. (Figure 32)

4.3.5. Furnishings

As currently arranged, when entering the room, the viewer's gaze is drawn to the Taliesin West or "origami" chairs.³² (Figure 33) Designed by Frank Lloyd Wright, the plywood chairs are rightfully named for their "folded" appearance. Each origami chair is made of a four foot by eight-foot laminated plywood, and in keeping with the notion of a garden room, sits like cushioned Adirondack chairs. Currently upholstered in orange, there are six reproduction origami chairs throughout the Garden Room.

³² Also known as Origami Chairs because their shape is similar to an origami figure.

Scattered about the room are numerous square reproduction wood hassocks with cushions that sit low to the ground. (Figure 34) The sides taper so that the base is smaller than the top. Attached at the corners of the bottoms are four steel legs with ball feet (one-inch ball bearings), the balls finished in bright orange paint.³³ (Figure 35) The hassocks are finished in the Taliesin red paint. The square cushions are either orange, cream color, or a red upholstery. Usually accompanying the hassocks are low reproduction hexagonal wood tables originally designed by Frank Lloyd Wright. All have three legs made of wood, joined by zig-zag joints, while only some have the same steel ball bearing feet as the hassocks, finished in Taliesin red paint and bright orange paint, respectively. (Refer to Figure 34) The current hassocks, tables, and Origami Chairs date to a 1990s room refurbishment that may have looked to Frank Lloyd Wright's 1939 plan for the room for inspiration and his "intention."

On the north end of the room are a pair of boxy orange upholstered lounge chairs, which sit low to the ground on four molded, tapered wooden legs. (Figure 36) Accompanying these is one rectangular upholstered ottoman and one of two large wood tables. Low to the ground for someone to use seated on a hassock, the table is built to fit along a corner of the east porch wall and shaped around a central planter. The other table is in the diagonally opposite southwest corner of the room, built around the masonry flowerbox.

A light-colored grand piano belonging to the Wright family sits near the west wall and the entrance alcove. (Figure 37) It was one of several pianos owned by the

³³ The ball bearing feet were added around the early to mid-1950s. The feet currently on the furniture may be the original feet from the 1950s.

family and not the first to be in the Garden Room. On top of the piano is a lamb skin throw, one of many scattered throughout the room on the chairs and on the floor. A floor lamp, one of two, stands next to the piano. The other is on the east porch. For extra lighting and decoration, two sets of hanging pyramidal lights with three lights each hang near the fireplace. Decorative glass, ceramics, art, figures, and plants are scattered throughout the room, lending to it a homey and artful aspect.³⁴

³⁴ Some of these objects were owned by the Wrights, and some are new objects that stand-in for those owned by the Wrights. Many objects are in the Museum storage because of their broken state or fragility. Many of the objects in storage would have offered the room a more Asian-inspired character, including a recently conserved colorful Chinese screen that hung in the Dining Alcove adjacent to the Garden Room. This screen very likely influenced some of the upholstery color schemes throughout the Living Quarters along the way.

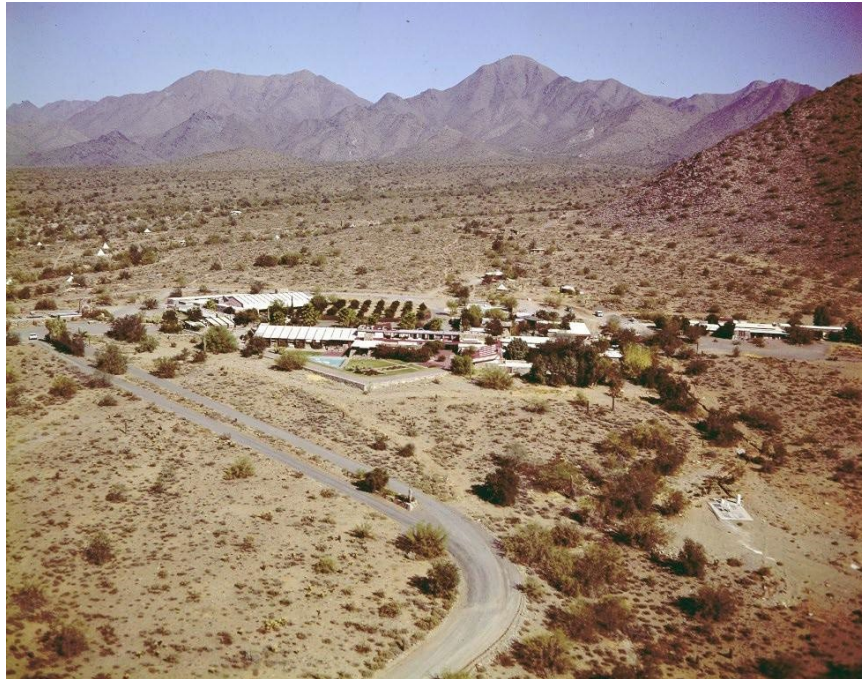


Figure 4: Aerial of Taliesin West, Circa 1970s (Source: The Frank Lloyd Wright Foundation)



Figure 5: West Elevation of Garden Room showing the checked canted south porch roof (Source: John Hinchman, 01/07/12/19)



Figure 6: Connection between south and east elevations, showing chimney (Source: John Hinchman, January 2019)



Figure 7: Horizontal Banding (Source: Ashley Losco, January 2019)



Figure 8: North glass wall and ceiling structure with clerestories (Source: Ashley Losco, January 2019)



Figure 9: Ceramic pot (not the original) fits into a hole in the glass so that the pot is both in and outside the room. (Source Ashley Losco, January 2019)



Figure 10: Roof beams connected to west battered wall with exterior lighting (Source: Laura Keim, March 2019)



Figure 11: Peak of roof beams over east elevation and east porch (Source: Laura Keim, Taken March 2019)



Figure 12: Blue quadrilateral pressboard panel sandwiched above west wall (Source: Ashley Losco, March 2019)



Figure 13: Interior canvas panels (Source: Ashley Losco, March 2019)



Figure 14: Exterior acrylic panels installed 1990s (Source: Ashely Losco, March 2019)



Figure 15: Fortress-like exterior of the Entrance Alcove (Source: John Hinchman, January 2019)



Figure 16: Chinese ceramic decoration outside Entrance Alcove (Left. Source: Ashley Losco, January 19)

Figure 17: East porch from garden (Below, Source: Laura Keim, March 2019)





Figure 18: South porch with dog-eared roof (Source: Ashley Losco, January 2019)



Figure 19: Decorative wood ledge in South Porch (Source: Laura Keim, March 2019)



Figure 20: West wall hopper windows above bench (Source: John Hinchman, January 2019)



Figure 21: East clerestory (Source: Laura Keim, March 2019)



Figure 22: Entrance Alcove skylight (Source: Ashley Losco, January 2019)



Figure 23: Chimney
(Source: Ashley Losco,
January 2019)



Figure 24: Interior Entrance Alcove and stone paved passage with half-wall (Source: Ashley Losco, January 2019)



Figure 25: HVAC vents in concrete floor between carpet; 1990s hassocks and hexagonal tables, designed by Frank Lloyd Wright, along the built-in-bench. Orange-painted, ball-bearing, feet added later. (Source: Laura Keim, March 2019)



Figure 26: Lozenge-shaped skylight in Entrance Alcove (Source: Laura Keim, March 2019)



Figure 27: Interior Garden Room, the vaulted ceiling rising east and setting west, like the sun. (Source: Ashley Losco, January 2019)



Figure 28: Recessed steel roof panel protects triangular electric lights (Source Ashley Losco, January 2019)



Figure 29: Door 3 between the Fireplace and East Porch (Source: Laura Keim, March 2019)



Figure 30: Built-in benches (Source: Laura Keim, March 2019)



Figure 31: Flowerbox and planter table. (Source: Laura Keim, March 2019)



Figure 32: Nook between the fireplace and the South Porch with cabinets and counter (Source: Laura Keim, March 2019)



Figure 33: Taliesin West or Origami Chairs; Screen showing the plan of the Taliesin West property by Davy Davidson (Source: Ashley Losco, January 2019)



Figure 34: Hassocks with hexagonal tables (Source: Laura Keim, March 2019)



Figure 35: Steel orange-painted, ball-bearing feet (Source: Laura Keim, March 2019)



Figure 36: Mr. and Mrs. Wright's Armchairs and planter table (Source: Laura Keim, March 2019)



Figure 37: Piano (Source: Laura Keim, March 2019)

5. Building Chronology and Evolution of the Garden Room

From its inception in 1939, Frank Lloyd Wright constantly experimented with and re-configured Taliesin West and its Garden Room. His changes occurred daily, weekly, and seasonally in winter and were never fully documented. Even after Wright's death in 1959, his wife Olgivanna Wright continued to alter Taliesin West and the Garden Room to perpetuate the site's usefulness to the education of the Fellows and for livability. Because documentation is lacking, the following Garden Room building chronology is based on historic images, writings by Wright and his Fellows, and current physical evidence. While a few alterations have precise dates, such as the addition of glass or the steel gutters, other alterations have been assigned broad possible date ranges. The alterations with no defined dates are based on known dates and photographic evidence showing those changes. Other rooms around the complex, specifically the Drafting Studio and Office, offer places to look for similarities. Physical evidence offers key clues to the evolution of a structure over time. With any concrete structure, evidence can be identified through cold joints. A cold joint is a plane of weakness in concrete caused by an interruption or delay in the concreting operations. It occurs when the first batch of concrete has begun to set before the next batch is added, so that the two batches do not intermix. In the case of Taliesin West, cold joints are common and should be considered part of the overall character defining features of the site. Some of these joints were the result of short delays in the construction of a given design, however some of the visible cold joints are the result of design evolution.

5.1. Winter 1939 – 1940

5.1.1. Low Desert Masonry Walls

Construction of the Garden Room began in the winter of 1939 after the Drafting Studio and the original Dining Room were initially complete. A historic photograph from 1939, illustrates the beginning of construction with the concrete slab floor and the low masonry battered walls. Made of the desert sand and mountain rocks surrounding the camp, these walls are a defining feature throughout Taliesin West. They were built by propping up or cable-tying the large desert rocks to a wooden form. A combination of Portland cement and desert sand was then poured into the form to create the masonry walls.³⁵ The 1939 photograph shows the incomplete structure with only the low masonry batter walls that continued without openings on the west, south, and part of the east elevations at the onset of the winter. (Figure 38)

5.1.2. The Eastern Supporting Piers

By the end of winter, this configuration changed to include the addition of the east and south porches. The east batter wall was removed and replaced by four masonry piers, which were taller than the low masonry walls but constructed in a similar fashion. The Fellows built up the piers, pouring one section at a time. They poured the first section, let it dry, then poured the next section on top of the first. In between the sections were triangular horizontal bands that mimicked the watersheds in the Arizona mountains.³⁶ The bands resulted from the addition of horizontal wood pieces inside the forms. The concrete set around the triangular shape creating the

³⁵ Besinger, 62.

³⁶ Roger Friedland and Harold Zellman, *The Fellowship*, (New York: Harper Collins Publishers, Inc., 2006), 335.

triangular horizontal bands. The Fellows also added a low masonry wall similar to the original between the two southernmost piers. This section acted like a reading nook with built-in seating and a canvas-covered opening. This characteristic is seen in the Drafting Studio and the Office. (Figure 39 and 40) The top of the piers sloped at the same angle as the roof and contained notches where a redwood beam that spanned the length of the structure sat to support the beams.

5.1.3. Built-Up Beam Roof

From 1939 to 1940, the Fellows built the original roof in a configuration similar to that with built-up redwood beams and canvas panels. The term currently used for a structural member of the roof is “built-up beam” which is a relatively accurate way to describe these unique elements.³⁷ The roof was built at a slope, raising to its highest point above the masonry piers on the east side. The beams raised to a point and vertical wood members supported the beams on top of the piers. Notches were added to the masonry piers where a redwood beam that spanned the length of the structure sat (Figure 41). The vertical wood members connected to this wood beam within the masonry piers. This created a clerestory above the masonry piers covered in operable canvas panels. (Figure 42) The west masonry wall also contained notches where the redwood built-up beams sloped down and sat on the west end to support the canvas roof. (Figure 43) The roof was made up of four large canvas panels that were lapped over each other and attached to redwood purlins that ran perpendicular to and underneath

³⁷ Curtis Besinger refers to the “built-up beams” as trusses, “The wood trusses (they were not trusses although we did call them that!).” Besinger, 47.

the built-up beams. In 1939, the wood beams were one piece of redwood rather than the two layers seen today. On the west elevation, in-between the beams were openings covered by canvas panels that sat full length between the redwood beams and opened out to the prow.³⁸ (Figure 44)

5.1.4. The East Porch

As stated before, to open the east elevation for a porch the east batter wall was removed and replaced with masonry piers. A concrete foundation was added and extended into the garden ending at a desert masonry support wall. The porch included a colonnade of desert masonry columns that sat on the masonry wall and supported a flat roof made of redwood. (Figure 45) The east porch was open but contained solid wood shutters, which were stylistically common in the beginning period of Taliesin West and are currently seen on the Guest Deck. (As seen in Figure 42; Figure 46)

5.1.5. The South Porch

To create the south porch, the east end of the south battered wall was opened to create a door opening to the new porch. The door and opening were each trapezoid in shape, a form which is seen throughout the site. (Figure 47, 48, 49) The masonry walls of the east and west elevations were extended south and connected by a new south wall of the same height. Today, the battered shape of the original structure before the addition is visible at a seam, and the concrete pour that extended the west wall is visibly different from the original pour. (Figure 50) Within the upper portion of the wall, following the slope of the built-up roof beam,

³⁸ Besinger, 47.

Wright left the space open to a clerestory to allow light and breezes to enter from the south. The amount of light and air was controlled by an operable checkered canvas panel. (Figure 51, 52, 53) These characteristics, the trapezoid door, the checkered canvas panel, and the low masonry porch addition, are all stylistically similar to the Drafting Studio, Office, and Kitchen. The Drafting Studio and the Office retain the low masonry porch addition and the checkered panel in a new configuration, while all three have the trapezoid door and opening. These features provide possible evidence for the Garden Room from 1939 to 1940.

5.1.6. Access

The only exterior entrance to the Garden Room sat at the north end of the west elevation. Concrete steps led visitors up from the porch to either the entrance of the Garden Room or to the living quarters of Wes Peters and Gene Meselink. Two masonry piers framed the entrance with one connecting to the low masonry wall of the west elevation. The entrance was completely open and covered only by a curtain (Figure 54). The only barrier between the entrance and the room was a wooden partition that sat in front between entrance and the north end of the Garden Room. This partition was about waist high and made of the same redwood as the built-up beams. During the partition's existence, it held decorative objects and a flower box sat at the bottom with native Arizona plants. This barrier inspired the masonry wall seen today.

5.1.7. The Dining Alcove

Just north of the Garden Room, the Dining Alcove and adjacent exterior garden walkway were part of the Garden Room between 1939 and 1945. Before the current

glass walls and doorways were built, visitors moved freely between the contiguous spaces. A recently conserved brilliantly colored Chinese screen that hung on the wall in the Dining Alcove likely influenced upholstery choices in both spaces at various points in the evolution of the interiors and upholstery schemes. The built-up beam roof construction of the Garden Room extended into the dining alcove and the outside garden walkway. There was an extra pier supporting the last beam and canvas panels in the Dining Alcove, just past the current northeast corner pier of the Garden Room, which is what the missing pier would have looked like. Wright's intentions for the room including the missing pier and beams, can be seen in the 1939 plan for Taliesin West. (Reference Figure 1)

5.1.8. Interior Decor

During the period from 1939 to 1940, the interior was sparsely furnished. Since the room was open to the environment and acted more like a porch or ramada, it contained only a few pieces of simple furniture and decorative objects, with built-in seats of redwood planks along the west and south walls, made comfortable by maroon-colored seat cushions and loose pillows upholstered in large-scale herringbone patterned covers.³⁹ These furnishings included redwood hassocks and trapezoid-shaped tables made by the Fellows. These hassocks tapered out with the larger width at the bottom than at the top (as they are today) and had cut-outs along the bottoms to reveal feet. These hassocks were quite different from the hassocks built in 1945, seen today after reproduction in the 1990s in greater quantity. They had seat cushions covered in the same herringbone pattern as the built-in benches.⁴⁰

³⁹ Besinger, 68.

⁴⁰ Ibid.

The Garden Room furnishings also included several musical instruments, as the living room was used for Sunday performances. These included one of Wright's pianos, Iovanna's harp, and a drum which sat on the south end of the room.⁴¹³⁵

Along the west elevation, having planters with native plants were suspended from the beams above built-in benches that spanned the west wall. The concrete floors were covered in rose-colored shag carpet.⁴² There were also sheepskins and other fur rugs scattered on the seats and floor.⁴³

Replacement of the canvas panels occurred consistently every winter from 1939 to the 1960s. The Fellows installed new canvas panels due to rapid deterioration from the heavy rains in the winters and the extreme heat in the summer. These extremes in weather caused the wood members to rot and break apart. By the mid-1940s, Wright and his Fellows experimented with new designs to prevent leaks and constant deterioration.

5.2. Winter 1940 – 1941

5.2.1. Reconfiguration of Canvas Roof

By 1940 to 1941, Frank Lloyd Wright redesigned the roof system to prevent the vast amount of water leaking through the canvas and the current configuration. The roof beams were reconstructed with two-inch planks with one-by-twelve cheeks on either side. Attached to the bottom was a two-by-six member that projected one inch on either side of the beam. The canvas panels rested on this projection and a small V-shaped gutter was cut into the top side of the projection and covered with

⁴¹ Besinger, 68.

⁴² Besinger, 68.

⁴³ Ibid.

galvanized steel to catch water.⁴⁴ A band of lapped one-inch by twelve-inch redwood boards was installed at the center of the roof, perpendicular to the built-up beams to create a small permanent barrier. (Figure 55) These banded boards extended the length of the room and continued out over the south porch where they terminated with upturned ends finished in red paint.⁴⁵ Attached to the projected band of boards over the porch was a wood icicle decoration, similar to those on the original Dining Room, now Board Room. Along with the upturned beams, a pointed wooden beam projected over the south porch. Based on photographic evidence this projecting beam was there between 1940 and 1946; however, the date of its installation and its duration are unknown.

5.2.2. Reconfiguration of East Porch

Between 1940 and 1941, the Fellows removed the masonry columns and flat roof on the east porch to create an open porch. (Figure 56) The masonry wall on which the columns sat remained and divided the porch from the garden. The porch had no roof, but operable canvas panels which opened up and down to cover the openings to the interior of the Garden Room and to create shade on the porch. The panels attached to the masonry piers, along with the wooden posts that propped open the panels. Long tables and benches connected the interior and the exterior spaces.

5.3. Winter 1945 – 1947

5.3.1. Addition of Glass

During this period Frank Lloyd Wright and the Fellows made several

⁴⁴ Besinger, 104.

⁴⁵ Besinger, 104.

considerable changes to the campus as a whole. Taliesin West saw the introduction of glass for the first time. Wright originally did not want glass at his desert camp to prevent barriers between the environment and the site.⁴⁶ However, with Taliesin West becoming a more permanent, domestic site rather than just a desert camp, the addition of glass made the interiors more pleasant. Wright sent a letter to the Pittsburgh Plate Glass Company in 1945, ordering the first shipment of glass: “The camp, when thus converted from canvas overhead to glass, will not only be a bewilderingly beautiful thing, of which we may all be justly proud, but glass will have invaded the desert spaces in a way and on a scale not seen before...”⁴⁷ For the Garden Room, Wright added glass to multiple locations, including the clerestory above the east porch.⁴⁸ Wright also enclosed the Dining Alcove and exterior garden walkway with glass walls supported by wood framing, which physically separated them from the Garden Room. The glass wall was built around the Native American pottery that sat in its way. Wright claimed that the pottery was there first, so the glass should be built around it. This resulted in a section of the pot projecting out into the garden through a gap in the glass, to keep a connection between the interior and exterior spaces. Further separating the Dining Alcove from the Garden Room, low masonry walls were built around the entrance, and glass was added to the wall between the Dining Room and the rest of the room. Visitors can no longer see the Dining Alcove from the Garden Room. Cold joints in the masonry are visible where these added walls connect to the original north end of the west wall of the Garden Room. (Figure 57 and 58)

⁴⁶ Frank Lloyd Wright, *Frank Lloyd Wright An Autobiography*, (New York: Duell, Sloan and Pearce, 1943), 310.

⁴⁷ Harboe, 32.

⁴⁸ Besinger, 162-164.

5.3.2. Roof Reconfiguration

From 1945 to 1947, Wright reconfigured the roof again. The band of lapped boards installed at the center of the roof between 1940 and 1941, was removed including the boards that projected over the south porch. Large panels of canvas replaced the lapped boards and sat on top of large wood battens attached to the built-up beams and purlins. (Figure 59)

5.3.3. Addition of Entrance Alcove

The date for construction of the entrance alcove is unknown; however, it appears in photographs beginning in the years 1945 to 1947. The construction enclosed the original entrance with two exterior masonry walls that connected to the existing north battered wall, creating an enclosed alcove. A masonry wall enclosed the bay next to the entrance alcove and projected out a foot above ground. This masonry wall also included triple small openings of trapezoids, which are seen throughout Taliesin West and remain visible in the Garden Room. A wood paneled door enclosed the entrance alcove, further disconnecting the interior of the structure from the environment. For a very short period, a square wood panel with a painted checkered print sat above this door. (Figure 60) The checkered pattern motif is found throughout Taliesin West and is similar to that of the south porch roof and the Drafting Studio, while the paneled door can still be seen at the entrance to the Kiva.

5.3.4. Alterations to the Porches

During this same period, additional changes included alterations to both porches. Wright added a new canvas awning over the east porch which was originally open and uncovered. As part of this porch modification, the removal one of the

primary supporting piers of the east elevation of the Garden Room allowed for better views to the east. To compensate for the loss of this pier, a set of V-shaped posts which supported both the beam and clerestory windows above, as well a portion of the new awning, were added. These V-shaped features were not unique to the Garden Room. They are similar to those of the Drafting Studio pergola. (Figure 61) The new awning slanted towards the Garden Room instead of away from it, supported below by four wood beams that projected in an east direction, extending beyond the end of the canvas and the porch. These beams, mounted directly below the awning canvas, were supported on the outer edge of the awning by wood posts that were attached at their bases to the surrounding masonry pony wall directly below. (Figure 62)

Following the end of World War II as a result of the G-I Bill, the Fellowship more than tripled, growing from around twenty to twenty-five individuals to fifty to sixty apprentices.⁴⁹ With more people living in the main core of the camp and an increase in visitors, privacy was a consideration. Wright chose to raise the top of the west wall of the south porch to match the height of the original west battered wall of the Garden Room. A possible reason for increasing the height of this wall may have been to provide the Wright family with more privacy as they sat on their porch enjoying the desert views.

5.3.5. Furnishings

As the Garden Room became more permanent and domestic, the interior of the room evolved as well. Wright installed more comfortable and more upholstered furniture over time. The floors were covered with a wall-to-wall cream-colored carpet.

⁴⁹ Besinger, 154.

The new furniture included Ralph Rapson armchairs and rocking chairs. These pieces were made of blond wood with woven-webbing seats and backs with pastel colored cushions (Refer to Figure 59). The chairs were paired with two new coffee tables: a small square table with a glass top, wood frame, and Chippendale Chinoiserie design, and a large square table. The Chippendale table still exists and currently lives in the Dining Alcove. The small wooden hassocks and hexagonal tables remained constants in the Garden Room over time and perhaps represent its most “native” forms. The desert plants were replaced with nursery plants.⁵⁰

5.4. Late 1940s – Early 1950s

5.4.1. Entrance Masonry Partition

Sometime after the addition of glass between 1945 and 1947 but before the addition of the fireplace in 1951, a wood partition separating the Garden Room from the entrance was replaced with a desert masonry partition of the same size. The new desert masonry partition, visible today, includes a planting box at the bottom. Unlike the wood partition, the new masonry partition has a portion that separates the Garden Room from the Dining Alcove. At a right angle from the partition, the wall connects to the masonry Entrance Alcove. (Figure 63)

5.4.2. Furnishings

During this period, Frank Lloyd Wright and Olgivanna Wright added more upholstered furniture to the Garden Room. Wright bought the two low-to-the-ground arm chairs that are still seen in the room today. They and the other upholstered furniture were covered in pale green cloth. The cushions of the hassocks were cream or

⁵⁰ Besinger, 162

an orangish red. The large wall-to-wall carpet was replaced by three smaller carpets of the same color. The Garden Room also had more blankets and sheep skin rugs on the floor and furniture.

An important furnishing feature that may have appeared during this time was the Taliesin West Chair, also sometimes known as the Taliesin Wing Back Chair or the Origami Chair. The drawings for the chair date to 1945 and were originally designed for the V.C. Morris House in California. (Figure 64) The house was never built, so Wright may have adopted the designs for Taliesin West. The first photograph of the chair in the Garden Room is pre-fireplace, before 1950. In this photograph only one chair is visible (Figure 65). More Taliesin Chairs were added to the Garden Room after the addition of the fireplace.

5.5. Winter 1951 – 1952

5.5.1. Fireplace Addition

Between 1951 and 1952, Wright added the fireplace and enclosed the south porch.⁵¹ With the Dining Alcove fully separated from the Garden Room, Wright desired a fireplace in his living room. The Fellows added the fireplace to the masonry wall of the reading nook located in the last two bays on the east wall, which had been part of the original phase of construction (Figure 66). Due to the unique configuration of the supporting piers, the fireplace was connected to only one of the existing inner masonry piers. To maintain the pattern of the piers, Wright added a new pier on the south nearest the porch. A visible seam between the first pier and both sections of the masonry wall

⁵¹ Besinger, 233.

of the fireplace shows that the low masonry wall was added after the pier in 1940, and the top section was added in 1951 with the fireplace. A visible seam between the low wall and the upper wall indicates that the upper wall came second. The appearances of the masonry pours are also visibly different. (Figure 67 and 68) Further evidence supporting the addition of the second pier in 1951 is a notch at the top of the fireplace in the clerestory. As stated before, glass was added to the clerestory in 1946. Since the first pier was already built, the glass was connected to the pier with a sealant. However, when the second pier was built, Wright added a vertical notch in the second pier where the glass of the clerestory could sit. The current notch is the same height as the clerestory glass. If the second pier would have been built at the same time as the first pier, it too would not have a notch for the glass. (Figure 69)

5.5.2. Electricity

Taliesin West received electricity from the new city powerlines in 1952. Before that time, they powered the camp through independent generators, housed in the shops west of the site. In Besinger's book, he remembered when Taliesin West was connected to the city power in the winter of 1951-1952 and how much the additional lighting changed the camp.⁵²⁴⁶ Wright also sent a telegram in November 1951 to the Central Arizona Power and Light claiming, "Can't you possibly rush light installation. Fellowship on way west. Frank Lloyd Wright."⁵³ City power opened new opportunities for permanent light fixtures throughout the camp. In the

⁵² Besinger, 233.

⁵³ Frank Lloyd Wright, Telegram to Paul Young: Central Arizona Power and Light: Phoenix: Arizona, November 12, 1951, The Frank Lloyd Wright Foundation Archives.

Garden Room pre-1952, the room was lit by floor lamps and dangling lanterns.

After, Wright added the triangular ceiling lights to the Garden Room

5.5.3. Enclosure of the South Porch

The south porch was enclosed and added to the structure of the Garden Room when the fireplace was built. The south wall with the trapezoid door was removed, and the south wall of the porch was raised to its current height. According to the Foundation, the south wall was raised to block the view of the new powerlines while sitting, and the new, permanent dog ear roof slanted down to block the view while standing. To meet the angle of the new roof, a concrete cap was added to the west wall extension of the porch. (Figure 70) The dog ear roof has the checkered print of the original canvas panel. Glass enclosed the rest of the south side with small wood supports between the panels and connecting to the roof.

5.6. Mid 1950s

5.6.1. Alteration of the East Porch

After the addition of the fireplace in 1951 but before the addition of the steel gutters in 1958, the Garden Room was separated from the east porch with the addition of glass (Figure 71). The glass was added in between the V-shaped posts. One large panel sat at the top of the post, while another large panel sat at the bottom, connected in the middle by a horizontal muntin or rail. A permanent wood roof supported by wood posts that connected to the porch masonry wall, replaced the canvas awning. Like the canvas awning cover, the posts sat directly between the beams to create symmetry. A canvas panel door was installed between the porch and the fireplace to create direct access to the garden. Along the glass on the interior and exterior, the

furniture was replaced by long wood benches with individual red square cushions.

5.6.2. Addition of Finishes

Up until the mid-1950s, most of Taliesin West's structures and features were unfinished. Only small details, such as doors and decorative elements, were finished with paint. The features were usually finished in red, such as the ends of the upturned beams from the early 1940s, or sometimes in white and gold, such as the checkered panels and shutters. However, starting in the mid-1950s, the Fellowship started painting more of the structures. In the Garden Room, Drafting Studio, and Wright's Office, the built-up beams and concrete floors were finished in shades of red. The Foundation claims that there are three different types of reds present at Taliesin West. The wood built-up beams are painted Taliesin Red to match the color of the surrounding mountains at sunset. The decorative details are finished in an orange-red called Mandarin Red, and the concrete floors are finished in Cherokee Red.⁵⁴

5.6.3. Chinese Porcelain Statues

In 1955, Wright purchased several ceramic Chinese theater scenes from a dealer in New York City. The Fellows installed the statues throughout Taliesin West and their locations have changes over the years. In 1955, the Fellows installed one scene in the entrance alcove of the Garden Room and another in the prow wall at the south end of the Garden Room. (Figure 72)

5.7. Late 1950s

5.7.1. Remodel of the Fireplace

⁵⁴ Fred Prozillo (Vice President of Preservation at Taliesin West, The Frank Lloyd Wright Foundation) in discussion with author January 7th, 2019.

Before Wright's death in 1959, he made several impactful alterations to Taliesin West and the Garden Room in the late 1950s. Starting in 1957, Wright remodeled the fireplace of the Garden Room. Wright handpicked new stones for the surface of the fireplace, which protruded from the surface like the rocks seen protruding from the surrounding mountains. Today, evidence of these additions on the fireplace is seen, such as concrete patching that is different from the 1951 masonry visible around the stones, and the stones evident until the 1957 photograph.

5.7.2. Remodel of the Roof

Another large alteration before 1959 was the reconfiguring of Garden Room roof in 1958. With the addition of a welder to the Fellowship program in 1958, Wright added steel to the structures of Taliesin West. To give the roof more support, the Fellow added steel fitch plates and gutters to the built-up beams of the Garden Room. The fitch plates sat in-between two pieces of Douglas fir, rather than the original redwood, and have tabs that connect the beams to the wood purlins. The Fellows also added steel gutters which sat below the beams and ran from the top of the beams down to the exterior of the west wall (Figure 73). The windows on the west elevation were reconfigured because the gutters on the outside of the west wall blocked the original canvas panels. Wright added glass between the masonry wall and the roof. The glass connected directly to the masonry wall with sealants and to a wood or steel purlin above.

5.7.3. Alteration of the East Piers

To support the new steel fitch plates and gutters, the Fellows altered the east piers. A flat cap was added to the top of the piers, filling in the notches where the

original beams once sat. (Figure 74) There is a visible seam where the cap was added and where the notch once was. Rather than sitting in the notches within the piers, the beam's steel flitch plate is embedded into the top of the pier by the tabs mentioned earlier. The beams now sit on top of the piers rather than within the piers as before. Therefore, the roof was raised when the steel was added. Historic photographs show the roof at the lower angle before the steel went into the structure. Since the roof was lower in these photographs, the fireplace appears taller, and one photo even shows a ladder on the side of the fireplace. (Figure 75)

5.7.4. Installation of Skylights

Around 1958, the Fellows installed the skylight above the entrance alcove. The exact date is unknown; however, the skylight does not appear in photographs until after 1958. The historic photograph of the installation of the steel gutters shows a masonry structure above the masonry wall with the triple opening near the entrance. The structure looks newly poured in the photograph but is not there today. It may have been installed in 1958, but then was removed when Wright wanted to add the skylight. The masonry wall would have blocked any source of sunlight and would have caused water build-up and thus rot. (Refer to Figure 73, Figure 76)

5.7.5. New Upholstery

In 1958, with the help of the fellow Cornelia Brierly, Olgivanna reupholstered the Garden Room furniture. In her book, *The Shining Brow*, Olgivanna claimed she and Cornelia upholstered the furniture themselves with carpets they had bought. The new colors were red, chartreuse, aquamarine, and purple. Olgivanna also claimed that

she and Cornelia were always responsible for the interior designs of Taliesin West.⁵⁵ (Figure 77) Sometime between the early and late 1950s, orange ball bearing feet were added to the hassocks and hexagonal tables. According to Arnold Roy, a Legacy Fellow who studied under Frank Lloyd Wright, he and other Fellows added the feet in the early 1950s when Wright received a free supply of ball bearings⁵⁶. A photograph from the Frank Lloyd Wright Archives also suggests this date range.

5.8. Early 1960s

After Wright's death in 1959, his wife, Olgivanna Lloyd Wright, and his head apprentices, Wes Peters and Gene Masselink, continued to make alterations to Taliesin West and the Garden Room. In the very early 1960s, Olgivanna added a flowerbox to the southwest corner of the Garden Room. The flowerbox was constructed of the desert masonry walls. Olgivanna also replaced the canvas roof panels with fiberglass panels. This addition permanently closed off the Garden Room from the exterior, so to heat and cool the room Olgivanna added an HVAC system. The built-in benches were rebuilt to hide the vents below. Vents were also installed in the beam between the East Porch the Garden Room. The glass between the East Porch and the Garden Room was removed and the perimeter of the East Porch was enclosed with glass. The V-shaped posts were replaced with a different V-shaped post. Before the 1991 restoration, the V-shaped columns were removed. Around this period, the panes of glass on the west elevation were replaced with operable steel frame hopper windows, and the clerestory windows on the east elevation were divided into four units of glass rather than one.

⁵⁵ Wright, *The Shining Brow*, 45.

⁵⁶ Arnold Roy (Legacy Fellow, Previous Architect of Taliesin Associated Architects) in conversation with the author March 2019.

(Figure 78)

5.9. Early 1990s

After Olgivanna Lloyd Wright died in the 1980s, the Foundation restored the Garden Room to an appearance suggestive of 1959. In 1991, the roof was reconstructed. The wood structural members were replaced with new members, but the steel fitch plates and gutters were retained. The fiberglass roof panels were replaced with white acrylic panels on the exterior and canvas panels on the interior. This design maintained the increased enclosure while creating an overall appearance in keeping with Wright's designs. The glazing, skylights, and doors were replaced. Lastly, the HVAC system was removed from under the built-in benches and vents placed in the new poured concrete floors. The benches were then restored to their 1959 appearance with the burgundy pillows screwed directly to the masonry wall without any wood back. The Foundation also reproduced 32 hassocks and about 20 hexagonal tables.

(Figure 79)

5.10. 2000's

In 2001, the soft upholstery in the room was recovered in blue and red fabrics. Nothing structurally changed. (Figure 80)

In 2011, Bruce Brooks Pfeiffer led another restoration of the Garden Room. The form of wood-backed built-in benches from Olgivanna's period, which had been removed during the 1991 restoration, were restored in 2011. The furniture was reupholstered with the red, cream, and orange upholstery seen today.⁵⁷ (Figure 81)

⁵⁷ During this restoration it is unknown to the researcher if the orange ball bearing feet on the hassocks and hexagonal tables are the original feet or reproductions. The feet were added around the late 1950s based on a photograph in the Frank Lloyd Wright Archives.



Figure 38: Construction of the Garden Room, 1939 (Photographs are Courtesy Frank Lloyd Wright Foundation, Photo Number: 3803.373)



Figure 39: Reading nook far corner; Ralph Rapson rockers, mid-1940s (Photographs are Courtesy Frank Lloyd Wright Foundation, Photo Number: 3803.0025)



Figure 40: Reading nook in the Drafting Studio (Source: Ashley Losco, January 2019)



Figure 41: Original notches for redwood beams (Source: Ashley Losco, January 2019)



Figure 42: East clerestory, 1939-1940 (Above, Photographs are Courtesy Frank Lloyd Wright Foundation, Photo Number: 3803.0764)



Figure 43: Original notches for redwood beams on west battered wall (Source: Ashley Losco, January 2019)



Figure 44: Canvas Panels covering ceiling and exterior west windows, Early 1940s (Photographs are Courtesy Frank Lloyd Wright Foundation, Photo Number: 3803.0013)

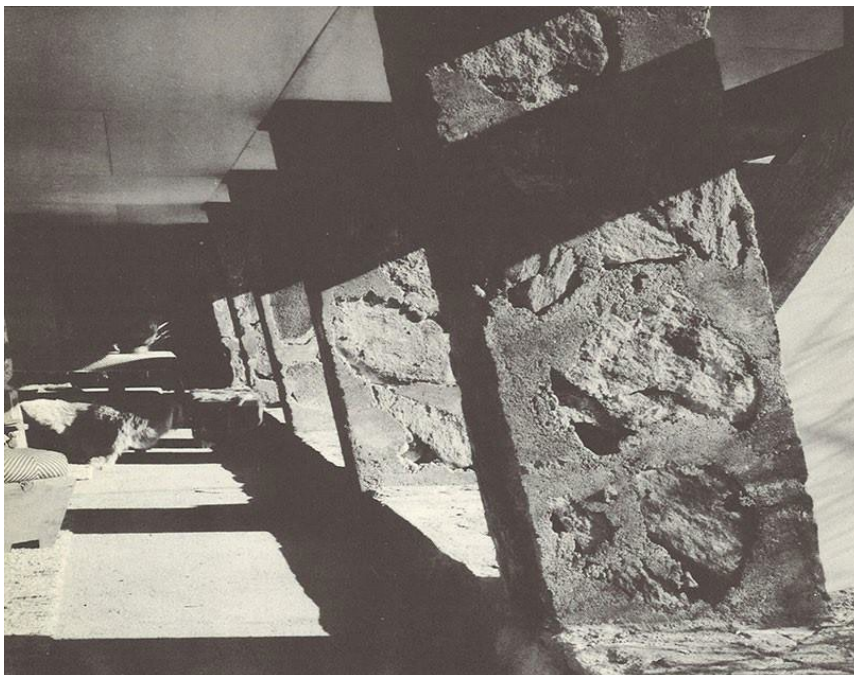
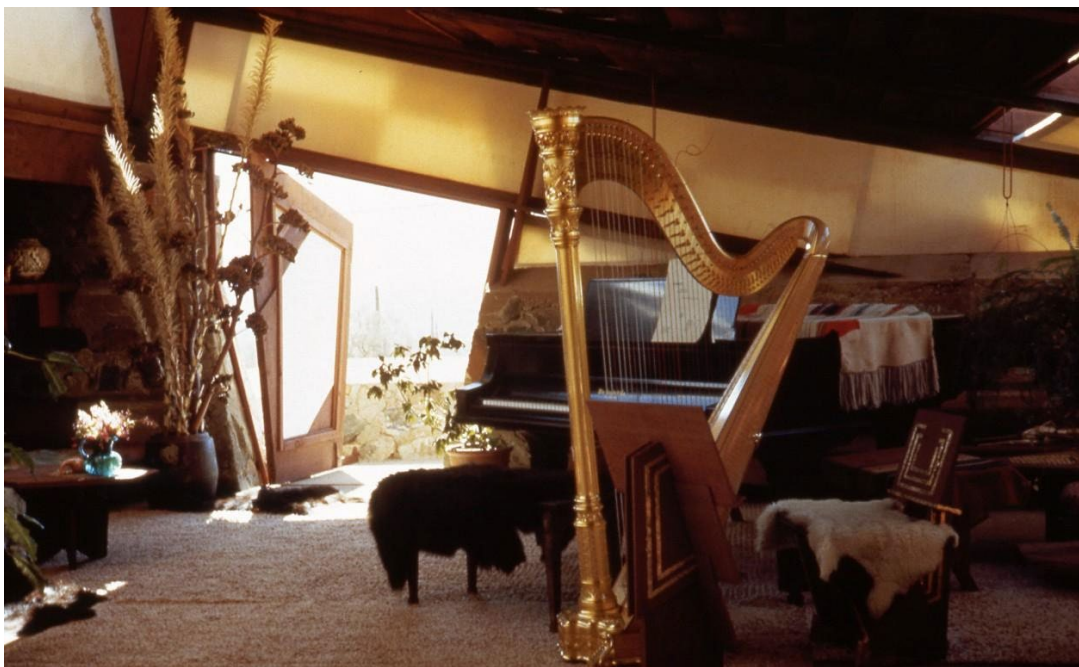


Figure 45: Colonnade of desert masonry columns, Early 1940s (Photographs are Courtesy Frank Lloyd Wright Foundation, Photo Number: 3803.026)



Figure 46: Solid wood shutters on the Guest Deck (Left, Source: Ashley Losco, January 2019)

Figure 47: Polygonal door opening to the South Porch, mid-1940s (Below, Photographs are Courtesy Frank Lloyd Wright Foundation, Photo Number 3803.0762)





*Figure 48: Polygonal door opening to the Office
(Source: Ashley Losco, January 2019)*

*Figure 49: Polygonal door opening to the Kitchen
(Source: Ashley Losco, January 2019)*





Figure 50: Cold joint between battered wall and porch addition
(Source: Ashley Losco, January 2019)

Figure 51: Checked Panel above South Porch, pre-1950s
(Photos are Courtesy of the Frank Lloyd Wright Foundation)





Figure 52: Checked Panel, Drafting Studio (Source: Ashley Losco, January 2019)



Figure 53: Checked Panel, the Office (Source: Ashley Losco, January 2019)



Figure 54: Open entrance with curtain covering, Early 1940s (Photographs are Courtesy Frank Lloyd Wright Foundation, Photo Number 3803.0843)



Figure 55:
Addition of
band of lapped
wood boards,
Early 1940s
(Photographs
are Courtesy
Frank Lloyd
Wright
Foundation,
Photo Number:
3803.085)



Figure 56: Removal of Masonry Columns to create an open East Porch, Early 1940s (Photographs are Courtesy Frank Lloyd Wright Foundation, Photo Number: 3803.0798)



Figure 57: Glass addition in north wall, 1946, looking into Garden Room.
(Photographs are Courtesy Frank Lloyd Wright Foundation)



Figure 58: Cold joint showing addition between Dining Alcove and the Garden Room (Source: Ashley Losco, January 2019)



Figure 59: Replacement of band of boards for large sections of canvas, mid-1940s. Ralph Rapson Seating Furniture. Note suspended pulls for adjusting canvas panels, decorated with blue handles and beads. (Photographs are Courtesy Frank Lloyd Wright Foundation, Photo Number: 3803.2304)



Figure 60: New masonry Entrance Alcove with square checked panel, 1946 (Left, Photographs are Courtesy Frank Lloyd Wright Foundation, Photo Number: 3803.3876)

Figure 61: Drafting Studio pergola with V- shaped posts (Below, Source: Ashley Losco, January 2019)





Figure 62: East Porch awning, 1945-47 (Photographs are Courtesy Frank Lloyd Wright Foundation, Photo Number: 3803.389)



Figure 63: Desert masonry entry partition, mid-1940s (Photographs are Courtesy Frank Lloyd Wright Foundation, Photo Number: 3803.3643)

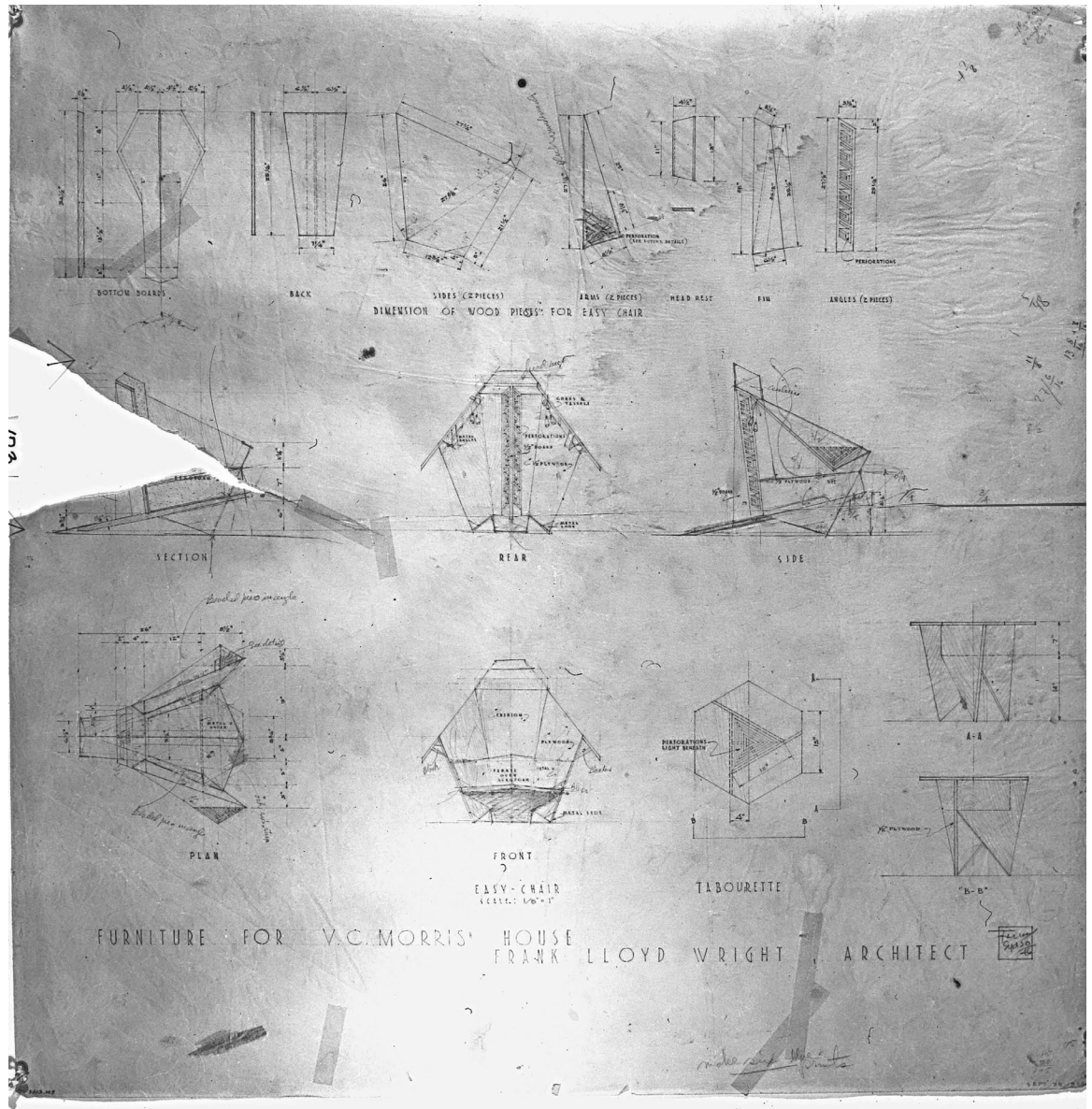


Figure 64: Drawing of “Easy Chair” [Taliesin West Chair] and “Tabourette” [Hexagonal Table] for V.C. Morris House, 1946. The drawings of both forms show “perforations” not present on any surviving or reproduced examples of these furniture forms at Taliesin West. (Frank Lloyd Wright drawings are Copyright ©2019 Frank Lloyd Wright Foundation. Used with permission.)



Figure 65: First photo of Taliesin West Chair in Garden Room, Early 1950s (Above, Photographs are Courtesy Frank Lloyd Wright Foundation)



Figure 66: Addition of the fireplace, 1951-52 (Left, Photographs are Courtesy Frank Lloyd Wright Foundation)



Figure 67: Cold joint showing addition of fireplace to low nook wall and pier (Source: Ashley Losco, January 2019)



Figure 68: Addition of fireplace over low masonry walls (Source: Ashley Losco, January 2019)



Figure 69: Notch in fireplace for glass (Source: Ashley Losco, January 2019)



Figure 70: Enclosure of South Porch, Circa 1952 (Photographs are Courtesy Frank Lloyd Wright Foundation)

Figure 71: Glass separating the Garden Room from the East Porch, Early 1950s (Photographs are Courtesy Frank Lloyd Wright Foundation)





Figure 72: Chinese ceramic theater scene (Source: Laura Keim, March 2019)



Figure 73: Addition of steel gutters and flitch plates, Circa 1958 (Photographs are Courtesy Frank Lloyd Wright Foundation)



Figure 74: Cap addition to masonry piers (Source: Ashley Losco, January 2019)



Figure 75: Before roof was raised, after 1952 (Photographs are Courtesy Frank Lloyd Wright Foundation, Photo Number: 3803.3858)



Figure 76: Entrance Alcove Skylight, Circa 1958 (Photographs are Courtesy Frank Lloyd Wright Foundation, Photo Number: 3803.2306)



Figure 77: Furnishings 1958 (Photographs are Courtesy Frank Lloyd Wright Foundation, Photo Number: 20190109103259 4)

Figure 78: Garden Room 1960s (Photographs are Courtesy Frank Lloyd Wright Foundation, Photo Number: 3803.2292)



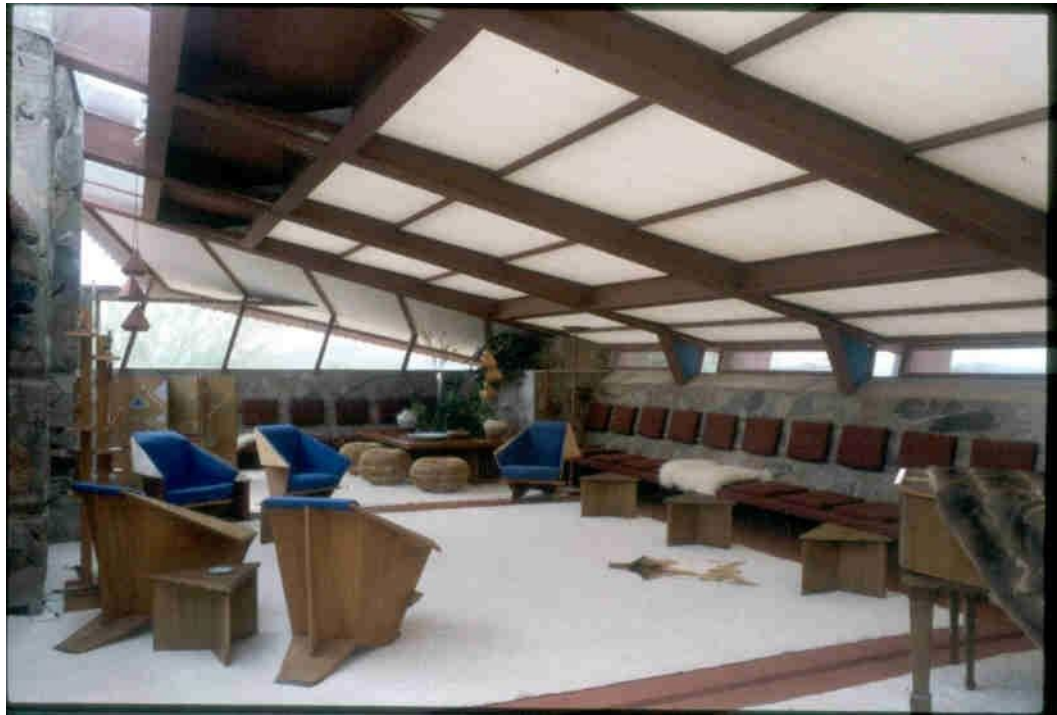


Figure 79: 1990s Refurbishment with Heritage Henredon Triangular Tables.
(Photographs are Courtesy Frank Lloyd Wright Foundation)



Figure 80: Blue Upholstery, early 2000s (Photographs are Courtesy Frank Lloyd Wright Foundation)



Figure 81: Orange, cream, and red upholstery. The blue-painted quadrilaterals accent the low west wall with bright color. (Source: Ashley Losco, January 2019)

6. Establishing a Preservation Philosophy

Taking into account the history and building chronology of the Garden Room, strategies can be explored for the continued use and preservation of the Garden Room. Because Taliesin West began its life as Frank Lloyd Wright's desert camp, built out of annual experimentation, learning and adaptation, the site embodies change. The campus as a whole still serves as an active architectural school and as a historic site which welcomes more than 100,000 visitors and tourists a year. These dual functions, which can conflict with each other in a variety of ways, create challenges in deciding how to preserve the site for the future.

Section VIII "How to Evaluate the Integrity of a Property" of the National Register Bulletin, *How to Apply the National Register Criteria for Evaluation*, defines the word "integrity" as the ability of a property to convey its significance.⁵⁸ Without integrity, significance is less apparent. As such, for a building to be eligible for the National Register, it must show not only significance, but also integrity. Within the document, integrity is broken into seven aspects which include location, design, setting, materials, workmanship, feeling and association. Many of these aspects are quite clear at Taliesin West such as design, setting, materials and workmanship, but some of them are less easily defined. Wright's approach to Taliesin West was based on the ideologies of experimentation and change, a connection to nature, and a feeling of community. These aspects of the site's character transcend the physical fabric and give the site its special quality and human-ness or "feeling." Rather than trying to fit

⁵⁸ Staff of the National Register of Historic Places, *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*, (U.S. Department of the Interior, National Park Service, Cultural Resources, 2002), 44.

Taliesin West into the Secretary of the Interior's Standards for the Treatment of Historic Properties, the essential intangible character or "feeling" of Frank Lloyd Wright, his wife, and his Fellows deserves preservation in conjunction with the physical fabric or tangible heritage.⁵⁹ One approach which could offer a more holistic method of preserving the Garden Room would be to consider the concept of "progressive authenticity."

6.1. Progressive Authenticity

Progressive authenticity recognizes not only the physical fabric but also the intangible characteristics of historic sites. In 1994, the International Council on Monuments and Sites (ICOMOS) and the United Nations Educational, Scientific and Cultural Organization (UNESCO) held a conference in Nara, Japan to address the concept of authenticity and its definitions in various cultures. The Nara Conference was held in Japan because these organizations were interested in redefining authenticity. Several Japanese historic structures, such as the Ise Shrine, which continues to undergo traditional reconstruction, possess more intangible than tangible heritage. Before 1994, the UNESCO's World Heritage Committee defined authenticity through a Western and Eurocentric lens. The Western world identified authenticity as "monumental architecture dating over 50 years old." This characterization included only extraordinary structures constituted of original material, older than 50 years.⁶⁰ This Western notion of authenticity excluded international historic sites that were

⁵⁹ Ned Kaufman, "Putting Intangible Heritage in its Place(s): Proposals for Policy and Practice," *International Journal of Intangible Heritage* V. 8, 2013, 30.

⁶⁰ Pamela Jerome, "An Introduction to Authenticity in Preservation", *APT Bulletin: Journal of Preservation Technology*, V. 39, No. 2/3, 364.

instead important for their representative vernacular character. This definition also excluded historic sites of cultural, social, or religious importance that had been traditionally reconstructed with new materials. The World Heritage Committee's World Heritage List was thus dominated by European and American historic sites, while many sites in Asian and African countries were not included. In effect, the conference introduced the concept of "progressive authenticity," which "recognizes the legitimacy of layered authenticity, evoking successive adaptations of historic places over time..."⁶¹ This concept acknowledges many layered historic structures including both older and more recent alterations and adaptations for cultural purposes. Progressive authenticity identifies the intangible components of cultural, social, and religious heritage and considers them to be important as the tangible heritage of surviving historic materials. As discussed below, the Garden Room does not just exemplify the tangible material representation of Frank Lloyd Wright's work but also the intangible cultural and social heritage of the Taliesin Fellowship Program and the Wrights. The Garden Room exhibits Wright's education of students through experimentation with materials, community between Fellows, and optimal connection to nature.

Progressive authenticity judges "authenticity" of a historic sited based on "traditions and techniques, location and setting, and spirit and feeling..."⁶² With the exception of Section VIII of the National Register Bulletin *How to Apply the National Register Criteria for Evaluation*, the Secretary of the Interior's Standards and the

⁶¹ Jerome, 4.

⁶² Knut Einar Larsen, *Nara Conference on Authenticity Proceedings Japan 1994*, (Paris: UNESCO World Heritage Centre, 1995), xxiii.

National Register of Historic Places fundamentally follow the “Western and Eurocentric definition.” The National Register does acknowledge intangible heritage as part of the historic significance of a site through one of its seven aspects identified as “feeling.”⁶³ In the 1980s, Congress attempted to address intangible heritage within the National Register. Congress amended the *National Historic Preservation Act* in 1983 to address “intangible elements” and created the American Folklife Center as a governmental body to preserve those “intangible elements.” Congress, however, did not give the American Folklife Center power to enforce preservation of intangible heritage.⁶⁴ According to conservator Ned Kaufman in his book *Putting Intangible Heritage in its Places(s): Proposals for Policy and Practice*, “Today the National Historic Preservation Act continues to limit protection and benefits to built (or at least tangible) heritage.”⁶⁵ Intangible heritage is only preserved in the United States through folk life study centers at the federal or state level.⁶⁶

6.2. Case Studies for Progressive Authenticity

The Ise Shrine, or *Ise Jingu*, is a collective of Shinto shrines in Ise, Japan dedicated to two goddesses, *Amaterasu-Omikami* and *Toyouke-no-Omikami*. For 1,500 years, followers of the Shinto religion completed a religious pilgrimage to the site for worship and meditation. As part of a tradition, fourteen of the structures are rebuilt every twenty years in a process called *shikinen sengu*. The old structures are

⁶³ The National Register Criterion A and B allows designation of a historic site based on a historic event and individual, but those events and individuals have to be tied to a historic tangible site.

⁶⁴ Kaufman, 30.

⁶⁵ Ned Kaufman, “Putting Intangible Heritage in its Place(s): Proposals for Policy and Practice”, *International Journal of Intangible Heritage V. 8*, 2013, 30.

⁶⁶ Ibid.

rebuilt with new materials to re-energize the spiritual power of the shrines. Thus, the materials are not historic, but the method of deconstruction of the old temple and reconstruction is historic and culturally important. Western-minded charters, such as the Venice Charter, did not recognize these structures as historically important because of their new materials. Articles Four and Six of the Venice Charter of 1964 state, “It is essential to the conservation of monuments that they be maintained on a permanent basis... No new construction, demolition or modification which would alter the relations of mass and color must be allowed.”⁶⁷ The *Nara Document on Authenticity* and its idea of progressive authenticity, however, recognize these changes and the intangible heritage act of reconstruction as important to the history of the Shinto shrines. Kaufman argues that conservation is a blend of intangible or immaterial values with the physical fabric.⁶⁸

The conservation of Taos Pueblo in north central New Mexico also focuses on preservation of both the historic fabric and the intangible heritage of craftsmanship. Taos Pueblo and 19 other adobe Puebloan sites formed around 1100 A.D. along the Rio Grande.⁶⁹ The pueblos were built with materials found in the surrounding environment, including stone, soil, cedar logs, and water.⁷⁰ The residents formed the walls with adobe: “earth mixed with water and straw, then either poured into forms or

⁶⁷ International Council on Monuments and Sites, *International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter 1964)*, 1964, pg. 2.

⁶⁸ Kaufman, 21-22.

⁶⁹ World Monuments Fund, *Conservation at Taos Pueblo, New Mexico, USA*, November 2012, Accessed through the World Monuments Fund Website, <https://www.wmf.org/sites/default/files/article/pdfs/WMF%20at%20Taos.pdf>, 4.

⁷⁰ World Monuments Fund, 4.

made into sun-dried bricks.”⁷¹ The residents then formed the roof with large timbers known as *vigas* and smaller pieces of wood, *latillas*, placed closely together on top of the *vigas*. The *vigas* and *latillas* are then covered with packed earth. Taos tribal lands are made up of 1,900 individuals, with 150 permanently occupying Taos Pueblo and the rest occupying the historic pueblo during religious ceremonies. Every year the pueblos are plastered with more adobe to prevent erosion, to create protection during the winters, and to maintain connection to the natural rhythms of the seasons for religious purposes.⁷² Therefore, the materials at Taos Pueblo are not historic, but the practice and craftsmanship of rebuilding the pueblos are historic processes and have important cultural and religious meaning. Progressive authenticity recognizes that craftsmanship, the history of adding new layers, and the rebuilding of the pueblos are as historically important as original.

Like the Ise Shrine and Taos Pueblo, progressive authenticity can be applied to the preservation of the Garden Room at Taliesin West. Based on field research, evidence suggests that different parts of the Garden Room were reworked multiple times to experiment with new materials and educate the Fellows. Progressive authenticity supports the argument that these layers of change and history are part of the Garden Room’s identity, and that experimentation by the Wrights and their Fellows was an important cultural value to the site. While recognizing the suggested period of significance, a more holistic approach to preservation could include this intangible heritage and experimental nature of change, connection to nature, life and

⁷¹ *Taos Pueblo*, “About Taos Pueblo.” Accessed 3/16/19, <http://taospueblo.com/about/>.

⁷² *Ibid.*

community, and continual use. Experimentation and change as intangible values are expressed through preserving Taliesin West's multiple layers of history and allowing experimentation and change to continue in careful, balanced, and considered ways with a goal of keeping Taliesin West in well maintained condition, enjoyed and used with care. Lastly, life and community occupation can be easily preserved through continued use of the room by the Foundation, the school, and visitors. Being in the room is experiencing Frank Lloyd Wright's vision, ideas, and a connection to the surrounding landscape.

6.3. Experimentation

In support of Progressive Authenticity, preserving the spirit and intangible heritage of Frank Lloyd Wright at Taliesin West includes preserving the experimental and ephemeral nature of the campus from its inception. Historically, if something failed, Wright and his Fellows explored new ideas or materials to address issues of material failure and design. Scottsdale receives heavy winter rains, which Wright himself did not take into consideration when designing the canvas camp. Curtis Besinger states, "Mr. Wright, irritated by the weather, once commented that if he had known what winter could really be like, the design of the camp and its orientation would have been different."⁷³ In the winter of 1940-1941, a few months into construction, Wright replaced the canvas panels with lapped redwood boards for six years before returning to canvas. Wright and his Fellows replaced the deteriorated canvas roof panels of the Garden Room, as well as the Drawing Room and Wright's Office on a regular basis. Wright knew the site was

⁷³ Besinger, 47.

not perfect and needed constant maintenance to prevent leaks and damage. Today, Maintenance and Facilities continues to replace damaged materials and rebuilds features in a similar fashion to Wright's design. One could argue that these efforts on the part of the Foundation are in keeping with Wright's original ideas about change and replacement; however, another argument is that they are adhering to the Secretary of Interior Standards directive for "Limited Replacement in Kind of Extremely Deteriorated Portions of Historic Features" which states the following:

"The greatest level of intervention in this treatment is the limited replacement in kind of extensively deteriorated or missing components of features when there are surviving prototypes or when the original features can be substantiated by documentary and physical evidence. The replacement material must match the old, both physically and visually (e.g., wood with wood). Thus, with the exception of hidden structural reinforcement, such as steel rods, substitute materials are not appropriate in the treatment Preservation. If prominent features are missing, such as an interior staircase or an exterior cornice, then a Rehabilitation or Restoration treatment may be more appropriate."⁷⁴

The current canvas panel system of the roof of the Garden Room, Drawing Room and Office is built the same way that the original canvas system was and is replaced every couple of years when deteriorated. Facilities even rebuilds wood features, such as the spars holding up the checkerboard panels on the Drafting Studio. Once again, in support of the concept of Progressive Authenticity, one argument could be that the continual rebuilding of the site maintains Wright's intangible heritage of craftsmanship and experimentation at Taliesin West, like Taos Pueblo and the Ise

⁷⁴ *Secretary of the Interior's Standards and Guidelines for Architectural and Engineering Documentation HABS/HAER STANDARDS*, n.d. https://www.nps.gov/history/local-law/arch_stnds_6.htm.

Shrine.

The Foundation wants to recreate the roof system from Wright's time so visitors can experience the Garden Room, as well as the Drawing Room and Wright's Office open to the elements, the way Wright first experienced it.⁷⁵ Therefore, in 2014, the Foundation hired Harboe Architects and Watson and Henry Associates to design a new roof system to replace the current acrylic and canvas panels. Once the Foundation acquires funding, the two firms will design and experiment with three different canvas systems. If one is successful, they will install the panels in the Office, Drafting Studio, and Garden Room. These new panels will create connection to nature, using natural breezes and sunshine to cool and heat the room in seasonable weather; however, how the canvas panels address the intense heat during the summers and the sizable amount of rain during the winters in Arizona remains an open question. These modern canvas panels, which are "replacements" of the original are intended to satisfy multiple needs including energy efficiency and the prevention of water leaks into the room. The Garden Room contains historic furnishings and objects which could be damaged if the panels fail, including the Wright's armchairs, a Davy Davison folding screen of Taliesin West, a piano (dating to Olgivanna's period), and the valuable Franco Albini rattan garden seat ottomans or "poofs" as the Foundation calls them. One alternative would be to use these replacement panels only in Frank Lloyd Wright's Office while maintaining the current solution for both the Garden Room and Drawing Room. The Office is the first stop on the public tours which would allow visitors to experience

⁷⁵ Fred Prozzillo (Vice President of Preservation, The Frank Lloyd Wright Foundation) and Emily Butler (Preservation Manager, The Frank Lloyd Wright Foundation) in conversation with the author March 2019.

what life was like at the camp before the enclosure of the structures and the introduction of air conditioning. The Office also does not contain historic objects that could be damaged by rain or intense heat.

While the panels can be seen as modern replacements, there is precedence for this approach on other Wright structures. Between 2004 and 2008, the Solomon R. Guggenheim Museum underwent an extensive exterior restoration, which included replacement of the original single-glazed steel window walls and aluminum skylights with modern replacements.⁷⁶ The original windows in this case were in good condition; however, condensation formed on the interior of the glazing during the coldest days in New York City. Even though the windows were original and in good condition, they needed to be replaced to prevent damage to the artwork in the museum. As a world-class art museum, the use of the Guggenheim and the protection of the priceless art was more important than retaining the original windows. Replacement allowed the Guggenheim to remain an active museum and serve its original function for another hundred years. Replacing the acrylic roof panels for canvas panels would re-create the essence of Wright through connecting the buildings to nature once again. The canvas will be a modern replacement, but it will allow Taliesin West to remain an active site.

6.4. Maintaining Use

Two important aspects of intangible heritage in the Garden Room are vitality and community. According to Curtis Besinger and other Fellows who lived at Taliesin

⁷⁶ Pamela Jerome, *Restoring Frank Lloyd Wright's Solomon R. Guggenheim's Museum*, Australia ICOMOS Unloved Modern Conference, 2009, 5.

West, the Garden Room was the center of life at the camp. The Fellowship gathered in the Garden Room as a group and family to relax and offer continued support and comfort. The children of apprentices, “Taliesin Children” as Olgivanna called them, played or attended special parties with her in the Garden Room.⁷⁷ Indira Berndtson grew up at Taliesin West while her parents, Cornelia Brierly Berndtson and Peter Berndtson, apprenticed under Wright. She remembers playing in the Garden Room and even shared a picture of her as a child sitting in the room in the mid-1940s. (Figure 82)

Weekends and holidays were very important to the Wrights as a time for comradery, which required every participant to dress up. The evenings started with dinner in the Dining Room and moved to the Garden Room for music and entertainment. (Figure 83) The Wrights believed music was important to moral nourishment and inspiration for architectural work.⁷⁸ Svetlana Peters, Olgivanna Lloyd Wright’s oldest daughter, organized an informal music program performed by the Fellows every Sunday evening. The program included a chorus, a quartet, and an ensemble.⁷⁹ Curtis Besinger, the author of *Working with Mr. Wright*, led the music program with Svetlana during his time in the Fellowship. The program played Wright’s and other members’ favorite songs. Occasionally, professional musicians performed Sunday evening performances, usually on special occasions such as Wright’s birthday or for special guests. The Wrights constantly hosted parties, usually for the completion of a major project, alterations to Taliesin West, or important visitors. (Figure 84) Some

⁷⁷ Olgivanna Lloyd Wright, *The Shining Brow Frank Lloyd Wright*, (New York: Horizon Press, 1960), 113.

⁷⁸ Besinger, 132.

⁷⁹ Ibid, 131.

guests included the Kaufmanns of Falling Water, Henry and Claire Booth Luce, journalists, opera and theater performers, and university presidents.⁸⁰ In an article for the Foundation's website, *The Whirling Arrow*, Vernon D. Swaback, an apprentice from January 1957 to October 1978, remembers, "Saturday evenings were always elegant, black-tie affairs, beginning with cocktails in the Taliesin West living room [Garden Room], followed by the gracious service of dinner in the Cabaret."⁸¹ Swaback also listed several celebrity guests that attended these parties: artist Georgia O'Keeffe, poet Carl Sandburg, actress Elizabeth Taylor, guitarist Jimi Hendrix, and several others.⁸² The space has always served as a vital place for social gatherings even to modern times. Fred Prozzillo, the Vice President of Preservation at Taliesin West, was in the Fellowship Program in the 1990s. He remembers either relaxing in the Garden Room or attending events every other Saturday evening with almost a hundred people in attendance.⁸³ (Figure 85) Parties in the Garden Room also offered a venue for showing Wright's work and designs for potential new clients. Holidays were also celebrated in the Garden Room. Besinger remembered celebrating Christmas in the Garden Room every year. In his book, he claimed Olgivanna created the "Christmas Box", in which the Fellows would place small presents to Frank Lloyd Wright. Indira Berndtson remembers the Easter chorus practicing in the Garden Room before the traditional Easter Brunch outside on the Terrace. (Figure 86)

⁸⁰ Ibid, 54-55, 57, 68, 164.

⁸¹ Vernon D. Swaback, "Frank Lloyd Wright's Greatest Work", *The Whirling Arrow*, May 16, 2017, Accessed 3/16/18, <https://franklloydwright.org/frank-lloyd-wrights-greatest-work/>.

⁸² Swaback.

⁸³ Fred Prozzillo (Vice President of Preservation at Taliesin West, The Frank Lloyd Wright Foundation), in discussion with the author, March 6th, 2019. Sunday evening cocktails changed to Saturday evenings in the late 1950s.

Once again in support of Progressive Authenticity, this same historic vitality could be part of the Foundation's interpretation strategy in the Garden Room. The Foundation could host black-tie fundraising events with musical performances to bring back the essence of the Saturday/Sunday evenings. Historic sites sometime lose what the National Register refers to as the aspect of "feeling" when they are converted into museums, resulting in a visitor experience that lacks life and a feeling of authenticity. Visitors are kept at bay from historic objects and prevented from circulating freely in spaces with railings and stanchions. An example of this type of historic site is the Thomas Edison National Historical Park in West Orange, New Jersey, the home and laboratory of the inventor, Thomas Edison. The Park Service stages the house and laboratory as if people are still there working. Beakers and equipment are out on the tables at the labs, while Edison's belongings are scattered throughout his house. This interpretation strategy attempts to represent "feeling" through physical features; however, the site was historically one of constant activity. With no scientists interacting and no sounds from machines, or smells from supplies, the aspect of "feeling" is diminished. Visitors don't experience the excitement of the new discoveries when there is no sense of energy and their movement is restricted. At Lowell National Historical Park, on the other hand, the Park Service interprets the Boot Cotton Mill with over twenty running cotton looms. Visitors can hear the loud 19th century machines and see how fast and dangerous their operation was for young mill girls. The aspect of "feeling", or the intangible heritage of life and community should not be sacrificed to museumification and strict preservation tenets as at the Thomas Edison Historical Park. The Foundation currently does offer the aspect of

“feeling” in the room by providing guests a more authentic experience, allowing them to walk freely throughout the space and sit on the furniture. (Figure 87) Visitors interactively experience and become part of the room, maintaining the living room function of the space.

Because the Wrights loved music, the Foundation could find ways to restore musical life in the Garden Room. At Taliesin in Spring Green, the Foundation plays music during the tours.⁸² On weekends, the Foundation offers Night Tours of Taliesin West. During these tours, a musician playing in the Garden Room and cocktails to guests would re-create the essence of the Saturday and Sunday night evening events hosted by the Wrights and the Fellows. For Christmas, the Foundation could host parties for visitors, students, or fundraisers. Historically, Olgivanna created a “Christmas Box” in which the Fellows placed their small presents to Frank Lloyd Wright. The Christmas Box tradition carried on even after Wright’s death and (Figure 88) could be reinstituted for Taliesin West gift exchanges. On nice days, the doors could be left open to bring in breezes, while on colder days a fire could be lit in the fireplace, as currently done in other Taliesin West spaces. The Garden Room is a space of entertainment and life. If the Garden Room were to become the museumized historic living room of Frank Lloyd Wright, part of its character may die.

The Foundation believes that maintaining Taliesin West an active architectural school and historic site for events and tours maintains Wright’s intention of a livable, functional place for education and communal living.⁸⁵ Each study conducted on interpretation strategies at Taliesin West emphasized the importance of maintained use by both the architectural school and the Foundation.⁸⁶ Ned Kaufman argues in *Putting*

Intangible Heritage in its Place(s): Proposals for Policy and Practice, that preservation of use, an intangible heritage, preserves historic architectural sites, tangible heritage.⁸⁴ Historic sites go beyond the physical walls and encompass a whole culture and environment.⁸⁵ Today, the Frank Lloyd Wright Foundation and the School of Architecture at Taliesin still use the Garden Room for its original function as an entertaining and gathering space; (Figure 89) however, the Fellowship, now the School of Architecture, historically used the space more frequently than it currently does. Today, members of the school are isolated from the domestic spaces now used for tours. The tour spaces are locked every evening when the last tour is complete, preventing students from being able to use the Garden Room space except for special events. Allowing more casual usage of the space would continue the Garden Room tradition as a center of community life for the current and future architecture students. To maintain these types of activities, use will sometimes receive greater priority than preservation. Small sacrifices are necessary to preserve the tangible (the physical site and its contents) and to allow it to function, maintaining its intangible character and the spirit of the Wrights and the Fellows. Certain features of the Garden Room will require maintenance and updating, such as the heating, ventilation and air conditioning system (HVAC), as well as the roofing system which preserves the Garden Room's original purpose as a living site used by the Architectural School and the Foundation. For the sake of argument, following a strict period of significance would require removing the HVAC system, which would deter both 21st century visitors and the architectural school, thus

⁸⁴ Kaufman, 24.

⁸⁵ Ibid.

losing the activity and community the Wrights created at Taliesin West. As justification for the HVAC system there is an acceptable argument to be made that the HVAC system is an important progressively authentic addition to Taliesin West and maintains the intangible essence of Wright's camp as a site of activity, education, and experimentation.⁸⁶ Functionality and comfort must be maintained to preserve life and community at the site.

6.4.1. Case Study

Balancing preservation of a historic structure with maintaining the site for current use can be critical to a site's longevity. Frank Lloyd Wright's Temple Beth Shalom in Elkins Park, PA, which was built between 1953 and 1959, is still used by the same congregation, which preserves the structure with new alterations to allow accessibility. Emily T. Cooperman, the Preservation Director at Beth Shalom, stated "Buildings can't exist in a vacuum. Buildings need to be altered so they can do what they were built to do."⁸⁷90 With an aging population and a mission to serve all, Beth Shalom recently added an elevator to create an accessible worship space. For years, the Congregation, Cooperman, and the architects responding to the Congregation's Request for Proposal struggled to locate an appropriate area of the synagogue to "sacrifice" for the new elevator. They altered part of the original interior in order to maintain use as an active synagogue. That small alteration will allow for the preservation of the functional character of Beth Shalom for the 21st century.

6.5. The Secretary of the Interior's Standards and Progressive Authenticity

⁸⁶ Jerome, 364.

⁸⁷ Emily T. Cooperman (Preservation Director Beth Shalom), Interview conducted by Ashley Losco, March 7, 2019.

Because observing the Secretary of the Interior's Standards is usually the first step in preserving the historic fabric of a site, this section considers two feasible treatments from the Standards and why they may not fully apply to preservation of the Garden Room, and why this argument considers progressive authenticity instead. Traditionally, the first step in preserving a historic site is establishing a period of significance that will determine which treatments in the Secretary of the Interior's Standards are viable for the site.⁸⁸ In 1966, the National Historic Preservation Act created the Standards as guidelines for preserving historic structures in the U.S.⁸⁹ The Standards created four treatments for historic buildings with varying degrees of intervention from least to greatest: preservation, restoration, rehabilitation, and reconstruction. For the Garden Room, the two feasible treatment choices are preservation or restoration. Preservation is defined as "the act of applying measures necessary to sustain the existing form, integrity, and materials of a historic property."⁹⁰ Preservation calls for the least amount of intervention and the greatest retention of historic fabric from all eras not just one period: "Changes to a property that have acquired historic significance in their own right will be retained and preserved."⁹¹ Because the Garden Room changed so frequently throughout its history, preservation values every layer of change accumulated over time. Preservation maintains the small amount of early historic fabric remaining in the Garden Room, the desert masonry walls from 1939. However, preservation also

⁸⁸ Grimmer and Weeks, 3.

⁸⁹ Grimmer and Weeks, VII.

⁹⁰ Grimmer and Weeks, 2.

⁹¹ Ibid, 28.

requires any necessary replacement of materials with physically and visually similar materials.⁹² Because the design and materials of the Garden Room changed so frequently, “physically and visually similar materials” that stand up to the climate and weather is difficult to define. For example, from 1939 to today, the Garden Room roof was constructed of canvas panels, then wood panels, back to canvas panels, acrylic panels, fiberglass panels, and now acrylic and canvas. If the roof panels required replacement, which material should be used? Currently strict preservation defined by the Secretary of the Interior’s Standards prevents the Foundation from experimenting with technologically new materials for the Garden Room. The greatest level of intervention considered acceptable by the Secretary of Interior Standards is the limited replacement in kind of extensively deteriorated or missing components of features.⁹³ A strict preservation treatment may not be feasible for the Garden Room because preventing alteration would sacrifice the aspect discussed earlier of experimentation and change. Preservation of the site exactly as is could also essentially kill it through museumification and alter its character of life and vitality.⁹⁴

6.5.1. Restoration and its Impact on Olgianna and the Fellows

The Frank Lloyd Wright Foundation is currently exploring restoration of Taliesin West to a 1939-1959 period of significance, when Frank Lloyd Wright lived

⁹² Ibid, 30.

⁹³ *Secretary of the Interior’s Standards and Guidelines for Architectural and Engineering Documentation HABS/HAER STANDARDS*, n.d. https://www.nps.gov/history/local-law/arch_stnds_6.htm.

⁹⁴ Harboe, 112.

there, thus focusing on Frank Lloyd Wright's "original intentions."⁹⁵ The artist's clear intentions, however, are difficult to define because Wright changed the site continuously. According to the philosopher Richard Kuhns, the word "intentions" has several meanings and functions.⁹⁶ Focusing more on the artist's intentions rather than on the outcome assumes that the intention or idea is more important than the influences of his medium and the final product.⁹⁷ Restoring Taliesin West to Wright's "original intentions," however they are defined, ignores Wright's evolving process with materials and how his intentions/ideas shifted over time based on the medium and changing needs and circumstances. Kuhns states that a series of events create the finished work, and those events include extended social and cultural factors or immediate response of the artist to the medium he is shaping.⁹⁸ The layers of change, which evolved over time, created by Wright, Olgivanna Lloyd Wright, and their Fellows are important layers of history at the site. Restoration to an idealized and singular Frank Lloyd Wright vision is not possible and does not consider all the contributing factors mentioned above. Its layers and evolution, through decades of use, are as important as any remaining notion of the original vision.

Restoration is not a fitting treatment because according to the Secretary of the Interior's Standards, restoration "will likely include the removal of features from later periods."⁹⁹ Following restoration to a strict 1939-1959 period of significance would

⁹⁵ Ibid.

⁹⁶ Richard Kuhns, "Criticism and the Problem of Intention", *The Journal of Philosophy* V.52 No.1, Journal of Philosophy Inc., 1960, 5.

⁹⁷ Kuhns, 6.

⁹⁸ Kuhns, 23.

⁹⁹ Anne E. Grimmer and Kay D. Weeks, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings*, (Washington D.C: U.S. Department of the Interior National

involve removing changes after 1959. These layers of the Garden Room created by Olgivanna Lloyd Wright and William Wesley Peters after 1959, and even the 1991 refurbishment project led by Arthur Roy, possess their own historical importance to Taliesin West. Many Wright scholars believe Olgivanna's changes deviate from Wright's intentions for Taliesin West.¹⁰⁰ But their belief does not negate her work and effect on the site both while Frank Lloyd Wright was living and later.¹⁰¹ If Taliesin West's character is one of change and experimentation, then her changes too are part of that character. In her book *Frank Lloyd Wright: His Life, His Work, His Words*, Olgivanna sought to justify her interventions stating Frank Lloyd Wright told her that "Taliesin is only a sketch. Someday you are going to finish it."¹⁰² According to Olgivanna and Curtis Besinger, Frank Lloyd Wright knew Taliesin West would evolve over time and that construction would never be complete before his death.¹⁰³ Wright acknowledged that it was up to Olgivanna to continue altering Taliesin West. Since there were no drawings for her to work from, Olgivanna made changes she believed fit Wright's vision for the camp.¹⁰⁴ Her first alterations in the early 1960s attempted to re-motivate the Fellows after Wright's death and sought to preserve the spirit of Frank

Park Service Technical Preservation Services, 2017), 165.

¹⁰⁰ Harboe, 112.

¹⁰¹ Olgivanna Lloyd Wright, *Frank Lloyd Wright: His Life, His Work, His Words*, New York: Horizon Press, 1966, 107. In his book, *Working with Mr. Wright*, Besinger also claims Frank Lloyd Wright called Taliesin West a "rough charcoal sketch for a building", supporting Olgivanna's claim (Page 48).

¹⁰² Olgivanna Lloyd Wright, 107.

¹⁰³ Olgivanna Lloyd Wright, 48 and Besinger, 48

¹⁰⁴ In her book, *Frank Lloyd Wright: His Life, His Work, His Words*, Olgivanna claimed, "And we are now finishing and perfecting it. His complete design for the development of Taliesin West will take us years to finish. We are continuing to expand, in need of more space as the Taliesin Fellowship moves ahead in work and play.", 107.

Lloyd Wright through experimental learning.¹⁰⁵ She continued to educate the Fellows through construction and experimentation on the Garden Room, activities in line with the original Fellowship program. Some of Olgivanna's projects expressed Frank Lloyd Wright's desire for a connection between the environment and Taliesin West, such as the plant box in the southwest corner of the Garden Room. The plant box brought nature into the room, creating a connection between the interior and exterior.¹⁰⁶ In 2019, the plant box is over fifty years old, with its own historical significance, as stated by the Secretary of the Interior's Standards.¹⁰⁷ The plant box may not date to Wright's time at Taliesin West, but the box progressively preserves the spirit of Wright, a design by his wife, and her interpretation of his architectural idea to connect structures and nature.

Olgivanna Lloyd Wright's changes are part of Taliesin West's history and add a layer to the story of Frank Lloyd Wright. The preservation of the Garden Room not only shows Wright's architectural importance but also the social significance of his personal life and its influences on his architecture. Many historic Wright sites solely preserve the architectural significance of Wright's works as rather sterile and pristine architectural monuments, such as the Robie House in Chicago, IL and the Martin House in Buffalo, NY. The mission statement and core values of the Frank Lloyd

¹⁰⁵ Olgivanna Lloyd Wright, 124.

¹⁰⁶ Frank Lloyd Wright incorporated plants into the interior of the structures from the inception of Taliesin West. Early photographs show hanging flower pots from the "built-up beams" in the Garden Room. The flowerbox is also constructed of the desert masonry. Refer to Section 5: Building Chronology.

¹⁰⁷ Grimmer and Meeks in the *Secretary of the Interior's Standard's* Preservation as a Treatment claimed, "Changes to a property that have acquired historic significance in their own right will be retained and preserved.", 28.

Wright Trust, which manages five Wright sites in the Chicago area including the Robie House, expresses the sole focus on architectural significance:

“The mission of the Trust is to engage... the public through interpretation of Frank Lloyd Wright’s design legacy... Affirming the contemporary relevance of Wright’s design legacy by educating K-12 students... Inspiring our audience through powerful aesthetic experience...”¹⁰⁸

Rather than focusing solely on aesthetics and the architectural design as part of their winter home, the Garden Room can express daily the life and values of Frank Lloyd Wright, Olgivanna Lloyd Wright, and the Fellows. Olgivanna played a large and important role in Wright’s life, the Fellowship, and the evolution of his architecture. Olgivanna’s changes represent her influence on the site, her control over the Fellowship after Wright’s death, and new materials and technologies available to her, such as fiberglass and heating and cooling systems. The post-1959 alterations were not directly designed by Frank Lloyd Wright himself, but they were designed by people he entrusted with the site. As stated above, some of her alterations preserve the essence and intangible heritage of Wright and his architectural designs. In the Garden Room, Olgivanna Lloyd Wright’s changes do not deter from the Frank Lloyd Wrightian character of the site as one of change and experimentation. Ideally the Garden Room cannot return to a strictly defined period of significance because it now reflects many layers of change by a series of

¹⁰⁸ Frank Lloyd Wright Trust, *Mission and History*, Accessed 4/7/19, <https://www.flwright.org/aboutus>. ¹¹⁰ For example, Arnold Roy, a Fellow under Frank Lloyd Wright, and other Legacy Fellows looked to Frank Lloyd Wright’s 1939 design and plan of the Garden Room when rehabilitating and building new furniture. Taliesin Associated Architects. *Project Manual Taliesin West Garden Room Preservation*, 1991.

individuals all acting to keep Taliesin West and Frank Lloyd Wright's vision alive.

Each layer of change represents creative human thought and action to realize a vision and adds new histories and meanings to the site. According to David Fixler in his article, "Toward APT Consensus Principles for Practice on Renewing Modernism," "Evaluation should recognize a property's overall timeline of significance... Evaluation... of integrity of historic structure as a palimpsest... rather than a resource with a fixed date of significance."¹⁰⁹ Taliesin West, as it appears today, is a series of building events which shaped the site immediately and over time. Each layer is important to the dynamic history of Taliesin West and captures the spirit of Frank Lloyd Wright, Olgivanna Lloyd Wright, and key Fellows. Choosing a rigid period of significance for Taliesin West and the Garden Room would negate Taliesin West's experimental, ever-evolving character, and vitality and community. A preservation philosophy of progressive authenticity values these intangible attributes as equally important as the physical fabric.¹¹⁰

¹⁰⁹ David Fixler, "Toward APT Consensus Principles for Practice on Renewing Modernism," *APT Bulletin: The Journal of Preservation Technology* V. 48, No. 2-3, 2017, 6.

¹¹⁰ Pamela Jerome, "An Introduction to Authenticity in Preservation", *APT Bulletin: Journal of Preservation Technology*, V. 39, No. 2/3, 364.



Figure 82: Indira Berndtson playing in the Garden Room, mid-1940s (Source: Indira Berndtson)



*Figure 83: Mr. and Mrs. Wright enjoying a Sunday Evening, Late 1950s (Source: *Frank Lloyd Wright Quarterly*, Fall 2003, Vol. 4, No.4, pg. 15)*



Figure 84: Wedding in the Garden Room, Circa 1970 (Source: Indira Berndtson)



*Figure 85: Students enjoying Saturday and Sunday evening, early 1990s
(Source: Frank Lloyd Wright Quarterly, 1998-1999, Vol. 9-10, pg. 39)*



Figure 86: Chorus rehearsal in Garden Room, 2000s, showing the intangible value of community. Also note the Blue upholstery, ball-bearing feet present. (Source: Indira Berndtson)



Figure 87: Visitors sitting on reproduction furniture (Source: Ashley Losco, January 2019)



Figure 88: Box presentation to Olgivanna, 1971 (Source: Alfred Eisenstaedt, Getty Images)



*Figure 89: Presentation of student projects to Olgivanna and William Wesley Peters, Date Unknown (Source: Olgivanna Lloyd Wright, *The Shining Brow*, 139)*

7. Conclusion

The Garden Room is a complex space that has changed throughout its existence and continues to evolve. It is both a historic site, preserving the work of an architectural master, his wife, and students, and an active site, housing events for the School of Architecture at Taliesin and the Frank Lloyd Wright Foundation, keeping alive vision and use. Taliesin West is in a key transitional time. The Legacy Fellows who have first-hand connection to the Wrights are aging, and the Foundation will soon lose that first-hand knowledge resource. For accreditation reasons, the School of Architecture separated from the Foundation. The campus is at a key point requiring guidance on balancing its sometimes opposing museum (preservation) and educational (use) functions, both internal (the Foundation and School) and external (visitors and public events). Because of the duality inherent in valuing use as intangible cultural heritage equally with the tangible architectural fabric, furnishings, and objects, the Foundation may want to consider preserving the Garden Room through the lens of Progressive Authenticity, which acknowledges each layer of history as important to the identity of a historic site. The Garden Room we encounter today is an expression of every layer of history created by Frank Lloyd Wright between 1939 to 1959 and Olgivanna Lloyd Wright and the Fellows from 1959 to the present. The alterations after Wright's death have completed Taliesin West and do not deter from our ability to appreciate the master architect's work. Taliesin West is perhaps the only Wright building that expresses his legacy in layers and that is not perfectly restored to a sometimes seemingly lifeless period in time as a memorial to one man's greatness and vision. The evolved Taliesin West has a very human quality in that it does express the

many changes made to it over time by multiple people. The changes create the site's specialness and layered character. In addition, these later alterations help to show Wright's legacy as an educator on a site he created as a campus for teaching, where it continues today.

Along with recognition of all previous layers, Progressive Authenticity also recognizes new layers or additions for cultural or intangible heritage. Progressive Authenticity as an idea argues that intangible history is just as important as tangible historic fabric. The Garden Room's historic identity is not just defined by the historic materials but also the overarching intangible essence of Wright and his Fellows. The Garden Room is a site of experimentation, life and community, connection to nature, and maintained use. The Foundation can preserve an experimental spirit by allowing alteration of non- original fabric with new materials by the School of Architecture or outside consultants. In addition, experimentation with new canvas panels to replace the current canvas and acrylic roof panels could preserve the connection to nature. Vitality and community can be preserved by maintaining current interpretation: full access to each room and permission to sit on furniture should continue. The Foundation could also allow the architecture students and the Legacy Fellows to use the Garden Room more freely to preserve the Garden Room as the "center of life" at Taliesin West. However, the safety of historic objects is a factor to be balanced with use. Lastly, preservation of community and life will continue use of the room. Alterations for livability and function may have to take precedent over historic fabric. Successful preservation of the Garden Room will preserve the small amount of truly "original" remaining historic fabric, the many changes and layers since that

now define the character of the room, in tandem with the essential spirit of Frank Lloyd Wright as architectural innovator, spirited teacher, and lover of life.

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9. APPENDIX A: List of Terms and People

9.1. Garden Room Terms

“Built-Up” Beams: The Frank Lloyd Wright Foundation’s term for the individual wood members of the roof structure of the Garden Room. Curtis Besinger called them “trusses” in his book, *Working with Mr. Wright*. They are neither a beam nor a truss but there is no proper term for them.

East Porch: The porch on the east side of the Garden Room, adjacent to the garden and the Wright’s living quarters. Open and enclosed several times throughout its history.

Entrance Alcove: Masonry addition at the main entrance to the Garden Room. Added around 1946. Chinese porcelain figure added around 1955.

South Porch: The porch on the south side of the Garden Room. Open to the environment until about 1952 when Wright enclosed it.

9.2. General Terms

Apprentices: The students of Frank Lloyd Wright’s Fellowship Program were called “apprentices” and “Fellows,” used interchangeably in the paper.

Drafting Studio: One of the original spaces at Taliesin West. The room where the Fellows drafted Wright’s architectural projects, such as the Usonian houses, the Guggenheim, and Beth Sholom. Today, the Drafting Studio is still used by the architectural students of the School of Architecture. The Drafting Studio is similar to the Office and the Garden Room: the built-up beam canvas paneled roof, end porch with low masonry walls, trapezoid doors, and checkered panels.

The Frank Lloyd Wright Foundation: Also known as “the Foundation,” the Frank Lloyd Wright Foundation runs and maintains Taliesin in Spring Green, Wisconsin and Taliesin West in Scottsdale, Arizona. It was founded by Wright just before his death.

Legacy Fellows: Fellows with first-hand experience studying and working under Frank Lloyd Wright, such as Arnold Roy, Indira Berndston, John Rattenbury, William Wesley Peters, and several others.

Living Quarters: section of Taliesin West where the Wright family lived. Sits on the Southeast side of the site. The Garden Room is attached to the south elevation of the living quarters.

Ocatilla: Also known as “Ocotilla,” “Ocatillo,” and “Ocotillo.” The desert camp where Wright and his Fellows lived before building Taliesin West. Located in southern

Phoenix. Lived there while they consulted on the Biltmore Hotel and designed San Marcos in the

Desert. Inspiration for Taliesin West: canvas roof panels, use of wood boards, natural connection to the desert.

The Office: Frank Lloyd Wright's office located on the Northwest side of Taliesin West. The Office, Drafting, Studio, and the Garden Room have the same roof construction with the built-up beams and canvas panels.

Taliesin Associated Architects: Architectural firm started by Olgivanna Lloyd Wright and Wes Peters after Frank Lloyd Wright's death in 1959. Completed several of Wright's unfinished designs before disbanding in 2003.

School of Architecture at Taliesin: Frank Lloyd Wright's Fellowship Program started between 1928 and 1932 became an accredited architectural school in the 1980s called the Frank Lloyd Wright School of Architecture. Roughly three years ago, the school split from the Frank Lloyd Wright Foundation becoming the School of Architecture at Taliesin.

Wrightian: possessing or embodying the spirit of Frank Lloyd Wright.

9.3. People

Indira Berndtson: Administrator of Historic Studies, Collections and Exhibitions for the Frank Lloyd Wright Foundation. Daughter of two Fellows under Frank Lloyd Wright, Cornelia Brierly (Interior Designer of Taliesin West, specifically for 1991 scheme in Garden Room) and Peter Berndtson. Berndtson grew up for a period of her childhood at Taliesin West. In 1962, she joined the Fellowship working as secretary to Iovanna Lloyd Wright, Frank and Olgivanna Lloyd Wright's daughter, then executive secretary to William Wesley Peters. Since 1982, she has worked in the Frank Lloyd Wright Archives conducting oral history interviews and cataloguing the collection.

Curtis Besinger: Fellow of Wright's Fellowship Program from 1939 to 1955, with three years off in-between during World War II. Besinger is the author of *Working with Mr. Wright*, which is an informative book on the construction of Taliesin West.

Eugene "Gene" Masselink: Masselink joined the Taliesin Fellowship as Wright's secretary and right-hand man after seeing Wright lecture at the Ohio State University. Masselink was also a trained artist who created several pieces of art at Taliesin East and West and for several clients.

William Wesley "Wes" Peters: One of Wright's first Fellows who joined the program in 1932. Peters was Wright's head Fellow in charge of all projects. Peters was also Wright's son in law, married to Svetlana, Olgivanna's daughter from her first marriage. They had a son Brandoch. After Svetlana's death and for a short

period, Peters was married to Svetlana Alliluyeva, Joseph Stalin's daughter who defected to the United States during the 1960s.

Bruce Brooks Pfeiffer: Joined the Fellowship in 1949 to serve as an apprentice. Pfeiffer created the Frank Lloyd Wright Archives and served as its first Archivist. He also wrote several sources of literature on the Wrights and Frank Lloyd Wrights architectural works. Several of his sources are cited in this paper.

Arnold Roy: Legacy Fellow and Taliesin Associated Architect; leader of the 1991 Garden Room Restoration.

Olgivanna Lloyd Wright: Frank Lloyd Wright's third wife from 1928 to 1959. She ran the Fellowship Program, the Frank Lloyd Wright Foundation, and the Taliesin Associated Architects alongside her son in law, Wes Peters.

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